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ABSTRACT

This research paper consists of an annotated bibliography about Nikos Kazantzakis, one of the major modern Greek writers and author of "The Last Temptation of Christ," "Zorba the Greek," and many other works. Because of Kazantzakis' position in world literature there are many critical works about him; however, bibliographical control of these works is very weak. This tool is intended to facilitate researchers in retrieving bibliograpical information on this author. Introductory materials include biographical information on Kazantzakis and a discussion of critics' reactions to his work, a brief description of the literature review conducted for this study, a description of the methodology used in compiling the annotated bibliography, notes on the Greek font used in the text, and a list of five works cited (four in English and one in Greek). The first of two major sections of the bibliography is entitled Primary Works, and provides a list of 50 titles by Kazantzakis. The 322 items listed under Secondary Works are divided into journal articles, monographs, monographic chapters, and dissertations. All works were written in English or modern Greek, and published from 1948 to the present. Titles of Greek works are given in both English and Greek, but all of the annotations are in English. (Author/DB)

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NIKOS KAZANTZAKIS: AN ANNOTATED BIBLIOGRAPHY

A Master's Research Paper submitted to the
Kent State University School of Library Science
in partial fulfillment of the requirements
for the degree Master of Library Science

by
Kui Qiu
July, 1991

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ABSTRACT

Nikos Kazantzakis is one of the major modern Greek writers, author of The Last Temptation of Christ, Zorba the Greek and many other works. Because of his important position in world literature, there are many critical works about him. Unfortunately, since modern Greek language and literature are "marginalized," the bibliographical control of these works is very weak. The bibliographies in this field are basically checklists in style, and not well updated. The last complete bibliography was compiled in 1948. This research paper consists of an annotated bibliography about Nikos Kazantzakis and his works. It covers journal articles, monographs, monographic chapters and dissertations written in English or modern Greek, from 1948 to the present. This tool is intended to facilitate researchers in retrieving bibliographical information about Nikos Kazantzakis.

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INTRODUCTION

Nikos Kazantzakis was born in Herakleio, Crete on February 18, 1883 when the island was still in the midst of its heroic struggle against the rule of the Ottoman Turks. Kazantzakis witnessed the Cretan revolt of 1897. What Kazantzakis experienced in Crete, which he called "the Cretan Glance" (Κρητική Ματιά), constituted the central metaphor of his life and art. Yet he rarely returned to Crete after leaving to study law in Athens in 1902. From 1907 to 1909 he studied philosophy with Henri Bergson at the Collège de France. His doctoral dissertation, on Friedrich Nietzsche, was accepted by the Athens Faculty of Law in 1908.

In 1917, Kazantzakis operated a lignite mine with Georges Zorbas in the Peloponnesus, which later became to the topic of his famous novel Zorba the Greek. In 1919, Premier Venizelos appointed him director general of the welfare ministry, and he headed a mission to rescue about one hundred thousand Greek refugees form the Caucasus. His trips to the Soviet Union made him disillusioned with communism and he created his own idealistic and spiritual "Meta-Communism" (Bien 1990, 7).

During his lifetime, Kazantzakis traveled worldwide. He went to Moscow for the tenth anniversary of the Russian Revolution, interviewed Franco during the Spanish Civil War, traveled twice to China and Japan, lived for long periods of time in Vienna and Berlin, and studied the intellectual scene in England at the request of the British Council. In 1957, Kazantzakis lost the Nobel Prize to Albert Camus by one vote. He died soon afterward, on October 26, 1957, in Frieburg, Germany (Levitt 1987, 341).

Kazantzakis began his literary career in 1906 when he published his first novel Serpent and Lily. Although he was very prolific and created different kinds of literary works from poem to drama, he was only known to some Greek readers for

most of his lifetime. It was not until 1948 that Kazantzakis suddenly became an international celebrity when his novel Zorba the Greek was published with great success in France. His reputation increased after that as translations of Zorba the Greek and later Christ Re-crucified appeared in Sweden and Norway (Bien 1989, 5). Works like Zorba the Greek aroused the enthusiasm of Europeans for the once-forgotten Greece, a country that seemed to be Oriental to many people then.

Kazantzakis and his works have many unusual features. During his lifetime career, he was influenced by different philosophies in the world. In the earlier years, he was attracted by Henri Bergson's philosophy of the *élan vital*. This philosophy was later reinforced by Nietzsche's belief in the supreme power of man's will. Guided by this steady belief, Kazantzakis spent his lifetime struggling to "transubstantiate flesh into spirit." In order to achieve this ultimate goal, Kazantzakis had a number of "saviors" in the different periods of his life. Christ, Buddha, Lenin, and Dante, all had strong impact on the creation of his own philosophy. As a prolific writer, the best way for Kazantzakis to express his ideas was to use his restless pen to challenge all kinds of philosophies, trying to find out a way to save himself spiritually. He used almost every kind of literary form including the novel, poetry, drama, and even the travel book (Bien 1990, 7). Furthermore, his language style is also unusual. As an activist of Demoticism[1], he used a flowery language full of words from the vernacular to display the richness of the language used by ordinary people in Greece.

In the fifty years of his literary career, Kazantzakis wrote numerous works. These works enriched not only the literary treasury of Greece but also the world. His works have been translated into different languages and are enjoyed by readers all over the world. Among them, Zorba the Greek and The Last Temptation of Christ have won great popularity. With his reputation growing, his works also became the

[1] A cultural movement in Greece which promoted the use of vernacular (*Demotike*) as the official language instead of the literary language (*Katharevousa*). This movement succeeded with the declaration of vernacular as the official language by the Greek government in 1982.

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focus of criticism. Many articles and books have been written about him. But, because a mixture of ideas and techniques permeate his work, there is much controversy from critics about him and his works. In England, he has been attacked as an extremely poor writer. In Greece , "it is difficult to find his place in modern Greek literature, and the hostility of many Greek critics makes one often feel that he does not really have one" (Anthonakes 1966, xi). Some critics even claimed that Kazantzakis was merely a great journalist, since he has written some good travel books (Theotokas 1987, 573-4).

Despite these arguments on the canonization of Kazantzakis, studies about him have been always active. There were many criticisms of Kazantzakis even before he became an international figure. In G. K. Katsimbalis' Bibliography of Nikos Kazantzakis, there are more than three hundred items relating to Kazantzakis published before 1948. Even if one does not have the chance to read this bibliography, this number is still very impressive. After 1948, there were more items published about Kazantzakis. They were not only written by Greek researchers, but those from the rest of the world as well. For many researchers, works of Kazantzakis are very good sources for comparative studies, because there are so many philosophical elements involved. Some critics examine a special feature or element in Kazantzakis' works, like Morton P. Levitt's book The Cretan Glance: The World and Art of Nikos Kazantzakis, Andreas K. Poulakidas' article "Kazantzakis' Recurrent Victim: Woman," etc. Others compare Kazantzakis with his contemporaries in world literature, for example, Marianthi Coroneou's dissertation "Suffering as Part of the Human Condition in the Fiction of Graham Green, Albert Camus, and Nikos Kazantzakis." In recent years, there are even researchers who criticize Kazantzakis' works by using new techniques of literary criticism. In Gregory Jusdanis' "The Politics of Criticism: Deconstruction, Kazantzakis, 'Literature'," Kazantzakis' Zorba the Greek was discussed in the light of Derrida's ideas on writing. In 1989 Peter Bien's monumental work Kazantzakis: Politics of the Spirit was published. It explores in great depth the life and works of Kazantzakis. All these efforts of researchers not only consolidate the position of Kazantzakis as a world author but also help people to understand the significant

position of modern Greek literature as a part of world literature.

Although there are many works of criticism about Kazantzakis, bibliographical control of these works is relatively weak due to the fact that Greek language and literature are generally "marginalized." This phenomenon, of course, hampers further research, especially interdisciplinary research, about Kazantzakis. The best bibliography is Katsimbalis' Bibliography of Nikos Kazantzakis covering primary and secondary works published from 1906 to 1948. The second volume of this bibliography for items published after 1948 was never completed. There is not an updated annotated bibliography about Kazantzakis. All the bibliographies covering works after 1948 are basically checklists. Researchers interested in Kazantzakis, especially those who do not speak modern Greek, experience much inconvenience in locating works of criticism.

As a researcher in modern Greek literature, this compiler has attempted to create a bibliography that fills this gap in modern Greek literary criticism. The purpose of the present bibliography is to provide a convenient reference tool for scholars, researchers and students of literary studies in accessing works of criticism about Kazantzakis and his works, especially those written in the vernacular. Furthermore, this bibliography will also help the users to have an overview about what has been done in this field.

The main purpose of this project is to compile a bibliography of works written by Kazantzakis and criticism about him and his works. The project includes the following components: a discussion about Nikos Kazantzakis' life , his literary career, his philosophy, and the bibliography. The bibliography is divided into two parts: primary works , i.e. works written by Kazantzakis, and secondary works which include works about him. Both parts are further divided into sections, with each of them dedicated to a kind of work.

The bibliography is arranged alphabetically by author's last name followed by title, source (if it is a journal article), date of publication, editor, and publisher (if it

is a book). For the secondary works, i.e. criticism about Kazantzakis, there is an annotation at the end of each record. The annotations of most items have fifty to one hundred fifty words. But some titles may have fewer or more words depending on the importance and size of the item.

For the bibliography of works written by Kazantzakis, the compiler has tried to include works written by him with concentration on those titles available in English. There is one entry for each item. If there is an English translation, the original text will not be mentioned. In terms of works of criticism, since the Katsimbalis' bibliography already covers works published before 1948, this bibliography only include works of criticism about Nikos Kazantzakis from journals, monographs and dissertations published after 1948. For works published before 1948, the reader may use Katsimbalis' bibliography which covers 1906-1948. Although there are many titles written in other languages, this bibliography only includes those available in English and modern Greek. In addition, since the purpose of this bibliography is to create a tool for serious scholarly research, book reviews of Kazantzakis' works will not be included in this bibliography.

LITERATURE REVIEW

In order to have a comprehensive bibliography for Kazantzakis' works and especially criticism about him, the compiler has completed a complete literature review to see what has been done in this field. The starting point is Dia M. L. Philippides' Checklist of English-Language Sources Useful in the Study of Modern Greek Literature (1824-1987). It is the most updated bibliographical index in the field; it was published in 1989 and the items included are of high quality. But there are some weaknesses of this bibliography: first, since it is a general index of works of criticism about modern Greek writers, it is not exhaustive. Furthermore, because it covers works published until 1987, some important works such as Peter Bien's two-volume work Kazantzakis: Politics of the Spirit are not included. In addition, as its title indicates, it includes only titles from English-language sources.

Because of this, the compiler has to review other sources. Since there are very few bibliographies existing, the bibliographies attached to some major works in the field have become good sources of the bibliography. For example, in Peter Bien's Kazantzakis: Politics of the Spirit, there is a twenty-two-page bibliography at the end of the book. This kind of bibliography contains entries of pertinent materials of different kinds of works by and about Kazantzakis. Especially in Peter Bien's work, there are many titles which are hard to be found in any other sources.

The compiler has also reviewed some general bibliographical indexes, such as Modern Language Association's MLA International Bibliography of Books and Articles on the Modern Languages and Literature, but the results were not satisfactory. The conclusion of the literature review confirms the assumption that bibliographical control in this field is really weak.

METHODOLOGY

The compilation of the bibliography has gone through the following procedures: In order to make a bibliography with sufficient titles, the compiler has used many sources: First, the checklists of works of criticism on Kazantzakis. Dia M. L. Philippides' Checklist of English-Language Sources Useful in the Study of Modern Greek Literature (1824-1987) is the basis of this bibliography. Almost every title listed in this checklist has been searched and annotated. In addition, Peter Bien's "Nikos Kazantzakis: A check List of Primary and Secondary Works Supplementing the Katsimbalis Bibliography" in Mantatoforos published in 1974 has also been used. This checklist includes more than four hundred titles published before 1974; some of them, though useful, are from obscure publications. Donald Falconio's "Critics of Kazantzakis: Selected Checklist of Writings in English" in Journal of Modern Literature (1971) is another source used in this category.

Secondly, searches have been done also on some general bibliographical sources like Modern Language Association's MLA International Bibliography of Books and Articles on the Modern Languages and Literature and Greek Letters (published in Greece). Even if the results were not satisfactory and very few titles were found, they are still legitimate sources in locating titles published in recent years.

Thirdly, since bibliographical indexes are limited in this field, bibliographies attached to some major works about Kazantzakis have also been used in compiling this bibliography. This compiler has collected titles from following books about Kazantzakis: Peter Bien's Kazantzakis: Politics of the Spirit, James F. Lea's Kazantzakis: The Politics of Salvation, and Morton P. Levitt's The Cretan Glance: The World and Art of Nikos Kazantzakis.

Other sources used include the online and CD-ROM databases. This compiler has searched DIALOG Online using File 88: Academic Index and File 71:

MLA Bibliography. Some titles that could not have been found in the print version were found in this way. Furthermore, this kind of search has also been used for dissertations and theses. Although there are some valuable dissertations and theses about Kazantzakis, most of them are not mentioned in print sources. Citations of several dissertations have been found searching DIALOG File 35: Dissertation Abstracts Online and the CD-ROM version of Dissertation Abstracts International .

In the process of gathering works for bibliography, at the Ohio State University Library is a primary source of information. For those works not available at the Ohio State, the compiler obtained them through interlibrary loan service. Even so, many of the titles still could not be located. The reason is that these titles are so obscure that no library in this country holds them. This is especially true with some titles found in Peter Bien's "Nikos Kazantzakis: A check List of Primary and Secondary Works supplementing the Katsimbalis Bibliography" in Mantatoforos published in 1974. In this case, the compiler has incorporated the citation in the checklist together with a brief annotation when available, and put a statement after citation: "This item is not available for de visu examination."

Since it is difficult to view the original copies of doctoral dissertations and master's theses, this compiler has used the print version of Dissertation Abstracts International and Master's Abstracts after having searched the citations using the DIALOG online service. The reason for doing this is that dissertations and these published before 1980s do not have abstracts online. The annotations for these items are based on the abstracts of the print version.

The information collected has been entered into a database created by the Macintosh version of Pro-Cite software, and converted later to a file using MacWrite II. Titles of works available in the vernacular have been entered using both original titles and English translation. The Greek authors' names have been entered in Greek together with the most commonly used forms of English transcription. If such a form was not available, it was transcribed into Roman letters using the most popular transcription system for modern Greek materials -- the system used by

Linos Politis in his History of Modern Greek Literature. This reason to use this format is that this system is easy to use and it is easy to read for those who know modern Greek. In addition, this system is close to the monotonic system being used in Greece now. According to the Politis' system, Greek letters (and combinations) lacking a unique equivalent in the Roman alphabet have been transcribed as follows:

	β:	v	
	γ:	g	
	δ:	d	
	η:	i	
	θ:	th	
	κ:	k	(not c)
	υ:	y	
	φ:	f	(not ph)
	χ:	ch	(not h or kh)
Diphthongs	ει and οι:	i	
Double consonants	αι:	ai	
	ου:	ou	
	μπ:	mb	(b in word-initial position)
	ντ:	nt	(d in word-initial position)
	γγ, γκ:	ng	(g in word-initial position)

In terms of the vernacular in the bibliography, the compiler has used the SuperGreek font developed by Philip Barton Payne.

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_____. Nikos Kazantzakis: Novelist. New Rochelle, N.Y.: Aristide D. Caratzas, 1989.

Levitt, Morton P. "Kazantzakis, Nikos." In Encyclopedia Americana Vol. 16. Danbury, Conn.: Grolier, Inc., 1987.

Θεοτοκάς, Γεώργος (Theotokas , Georgos). Τετράδια Ημερολόγιου (1939-1953) (Diaries 1939-1953). Athens: Estia, 1987.

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2. _____. "The Angels of Cyprus." In Cyprus '74: Aphrodite's Other Face, 148-150. ed. Emmanuel C. Casdaglis. Athens: National Bank of Greece, 1976.

3. _____. Buddha (Βούδας), trans. Kimon Friar and Athena Dallis-Damis. San Diego, Calif.: Avant Books, 1983. 172 p.

4. _____. "Burn Me to Ashes: An Excerpt." Greek Heritage 1, no. 2 (Spring 1964): 61-64.

5. _____. "Christ." Journal of Hellenic Diaspora 10, no. 4 (Winter 1983): 47-51.

6. _____. "Comedy: A Tragedy in One Act (Κωμωδία, Τραγωδία Μονόπρακτη)." The Literature Review 18, no. 4 (Summer 1975): 417-454.

The play originally appeared in 1909.

7. _____. "Δέκα Ανέκδοτες Επιστολές." (Ten Unpublished Letters) Νέα Εστία (Nea Estia) 69, no. 779 (Christmas 1959): 201-210.

8. _____. "Drama and Contemporary Man." The Literary Review 19, no. 2 (Winter 1976): 115-121.

9. _____. "Δύο Επιστολαί του Νίκου Καζαντζάκη προς τον Νίκο Βέη." (Two Letters from Nikos Kazantzakis to Nikos Bey) Νέα Εστία (Nea Estia) 74 (November 15, 1963): 1688-1691.

10. _____. England (Ταξιδεύοντας. Αγγλία), trans. New York: Simon and Schuster, 1965. 284 p.
This work was first published in Nea Estia (Sept. 15, 1954).

11. _____. Επιστολές προς τη Γαλάτεια (Letters to Galatea), Athens: Diphros, 1958. 300 p.

This is an invaluable collection of letters written between 1920 and 1924, when Kazantzakis was formulating his definitive world view.

12. _____. Επιστολές Καζαντζάκη στον Μήνα Δημάκη (Letters of Kazantzakis to Mina Demaki), Athens: To Helleniko Vivlio, 1975. 107 p.

13. _____. The Fratricides (Οι Αδερφοφάδες), trans. Athena Gianakas Dallas. New York: Simon and Schuster, 1964. 254 p.

14. _____. Freedom or Death: a Novel (Ο Καπετάν Μιχάλης), trans. Jonathan Griffin. New York: Simon and Schuster, 1956. 433 p.

15. _____. The Greek Passion (Ο Χριστός Ξανασταυρώνεται), trans. Jonathan Griffin. New York: Simon and Schuster, 1953. 432 p.

16. _____. "Η Κρήτη." (Crete) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 19959): 39-42.

17. _____. "He Wants to be Free--Kill Him!" Greek Heritage 1, no. 1 (Winter 1963): 78-82.

18. _____. "Hymn (Allegorical)." Spirit 37, no. 3 (Fall 1970): 16-17.

19. _____. Ιουλιανός ο Παραβάτης (Julian the Apostate), 108 p. Athens: Pinkouinos, 1945.

20. _____. Japan China (Ιαπωνία–Κίνα), trans. George C. Pappageotes. New York: Simon and Schuster, 1963. 382 p.

21. _____. Journey to the Morea (Ο Μορίας), trans. F. A. Reed. New York: Simon and Schuster, 1965. 190 p.

22. _____. Journeying: Travels in Italy, Egypt, Sinai, Jerusalem and Cyprus (Ταξιδεύοντας. Ιταλία. Αίγυπτος. Σινά. Ιερουσαλήμ. Κύπρος), trans. Themi Vasils and Theodora Vasils. Boston: Little, Brown and Company, 1975. 201 p.

23. _____. Καποδίστριας (Capodistrias), Athens: Ekdotikos Oikos Nik. Alikioti, 1946.

24. _____. The Last Temptation of Christ (Ο Τελευταίος Πειρασμός), trans. Peter Bien. New York: Simon and Schuster, 1960. 506 p.

25. _____. Νικηφόρος Φωκάς (Nikiforos Fokas), Athens: Stochastis, 1927. 111 p.

26. _____. "Ο Οθέλλος Ξαναγυρίζει." (Othello Returns) Νέα Εστία (Nea Estia) (November 1, 1962): 1522-1569.

27. _____. The Odyssey: A Modern Sequel (Οδύσσεια), trans. Kimon Friar. New York: Simon and Schuster, 1958. 824 p.

28. _____. "Οι Δύο Αδελφοί: Τα Ογδόντα Χρόνια του Σβάιτσερ." (Two Brothers: Eighty Years of Schweitzer) Νέα Εστία (Nea Estia) 57 (February 15, 1955): 214-215.

29. _____. Θέατρο. Τόμ. Α΄. Τραγωδίες με Αρχαία Θέματα (Theater. Vol. A. Tragedies with Ancient Themes), Athens: Diphros, 1955.

This item is not available for de visu examination.

30. _____. Θέατρο. Τόμ. Β΄. Τραγωδίες με Βυζαντινά Θέματα: Χριστός, Ιουλιανός ο Παραβάτης, Νικηφόρος Φωκάς, Κωνσταντίνος ο Παλαιολόγος (Theater. Vol. B. Tragedies with Byzantine Themes: Christ, Julian the Apostate, Nikiforos Fokas, Constantine Palaiologos), Athens: Diphros, 1956. 580 p.

31. _____. Θέατρο. Τόμ. Γ΄. Τραγωδίες με Διάφορα Θέματα (Theater. Vol. C. Tragedies with Different Themes), Athens: Diphros, 1956.

This item is not available for de visu examination.

32. _____. Report to Greco (Αναφορά στον Γκρέκο), trans. Peter Bien. New York: Simon & Schuster, 1965. 512 p.

33. _____. The Rock Garden (Les Jardin des Rochers), trans. Richard Howard. New York: Simon & Schuster, 1963. 251 p.

This work was written in French.

34. _____. Russia (Ρωσία), trans. Michael Anthonakes and Thanasis Maskaleris. Berkeley: Creative Arts Book Co., 1989. 271 p.

35. _____. Saint Francis (Ο Φτωχούλης του Θεού), trans. Peter Bien. New York: Simon & Schuster, 1962. 379 p.

36. _____. The Saviors of God: Spiritual Exercises (Ασκητική), trans. Kimon Friar.. New York: Simon & Schuster, 1960. 143 p.

37. _____. Serpent and Lily (Όφις και Κρίνο), trans. Theodora Vasils. Berkeley, California: University of California Press, 1980. 117 p.

38. _____. "Σκόρπια από την Αλληλογραφία του Καζαντζάκη." (Fragments from the Correspondence of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 407.

Four letters to Marios Vaianos.

39. _____. Spain (Ταξιδεύοντας. Ισπανία), trans. Amy Mims. 254. New York: Simon & Schuster, 1963.

It includes the terza rima Don Quixote translated by Kimon Friar.

40. _____. "Σπασμένες Ψυχές." (Broken Souls) O Noumas 7, 8 (1909, 1910):

This novel has never been republished. This item is not available for de visu examination.

41. _____. The Suffering God: Selected Letters to Galatea and to Papastephanou., trans. Philip Ramp and Katerina Anghelaki Rooke. New Rochelle, N. Y.: Caratzas Brothers, 1979. 114 p.

Introduction is written by Katerina Anghelaki Rooke.

42. _____. Symposium (Συμπόσιο), trans. Theodora Vasils and Themi Vasils. New York: Minerva Press, 1974. 96 p.

43. _____. Τερτσίνες (Terzinas), Athens: Typographeio Ph. Kostantinidee kai K. Michala, 1960. 183 p.

This is a collection of twenty one poems by Kazantzakis.

44. _____. Τετρακόσια Γράμματα του Καζαντζάκη στον Πρεβέλακη (Four Hundred Letters of Kazantzakis to Prevelakis), Athens: Ekdoseis E. N. Kazantzaki, 1965. 753 p.

45. _____. Three Plays: Christopher Columbus, Melissa, Kouros. (Χριστόφορος Κολόμβος. Μέλισσα. Κούρος), trans. Athena Gianakas Dallas. New York: Simon & Schuster, 1969. 283 p.

46. _____. "A Tiny Anthology of Kazantzakis' Remarks on the Drama, 1910-1975." The Literature Review 18, no. 4 (Summer 1975): 455-459.

47. _____. Toda Raba (Toda-Raba), trans. Amy Mims. New York: Simon and Schuster, 1964. 220 p.

This work was written in French.

48. _____. "Τρία Ανέκδοτα Γράμματα του Ν.Καζαντζάκη." (Three Unpublished Letters of N. Kazantzakis) Νέα Εστία (Nea Estia) 74 (July 15, 1963): 906-907.

Kazantzakis wrote these letters to Vas. Kazantzis.

49. _____. Two Plays: Comedy, Sodom and Gomorrah (Κωμωδία. Σόδομα και Γόμορα), trans. Kimon Friar. St. Paul, Minn.: North Central Pub. Co., 1982. 120 p.

It has an introduction to Sodom and Gomorrah by Kimon Friar and an introduction to Comedy by Karl Karényi, translated by Peter Bien.

50. _____. Zorba the Greek (Βίος και Πολιτεία του Αλέξη Ζορμπά), trans. Carl Wildman. New York: Simon & Schuster, 1953. 347 p.

Secondary Works

1. Journal Articles

51. Αγγελάκη-Ρούκ, Κατερίνα. (Angelaki-Rouk , Katerina) "Ασκητική: Η Ευθύνη η Δέκατη Μούσα." (Askitiki: or Responsibility the Tenth Muse) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 128-134.

Angelaki-Rook criticizes here The Saviors of God: Spiritual Exercises. She discusses the different philosophical elements that influenced this work, and also introduces the activities of Kazantzakis during the years when the work was written. The author claims that Kazantzakis felt then the historical responsibility of the individual and tried to combine in this work his personal experience and his responsibility to the Greek nation as a writer.

52. Αγγελάκη, Κατερίνα. (Angelaki , Katerina) "Εμείς οι Νέοι κι ο Καζαντζάκης." (We the Young People and Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 263-264.

The author had some interesting conversations with the young people in Greece. They love Kazantzakis and his works, because he understands them and is deeply rooted in their hearts. Kazantzakis' works give them hope for the life in the future.

53. Αγγελόπουλος, Άγγελος Θ. (Angelopoulos , Angelos Th.) "Συνάντηση με τον Καζαντζάκη στην Αντίπολη." (Meeting with Kazantzakis in Antibes) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 16-21.

In summer 1950, the author had a meeting with Kazantzakis in Antibes, France. The article reveals some writing experience of Kazantzakis; it also discusses the reflection of Kazantzakis' spiritual pursuit of different periods in his works. In the discussion, Angelopoulos focuses on some major works of Kazantzakis: The Odyssey: A Modern Sequel, Report to Greco, and The Saviors of God: Spiritual Exercises.

54. Aldridge, A. Owen. "The Modern Spirit: Kazantzakis and Some of His Contemporaries." Journal of Modern Literature 2, no. 2 (1971-1972): 303-313.

This article has a comparison of Kazantzakis with Walt Whitman, D. H. Lawrence, and Juan Ramón Juménez based on the discussion of The Odyssey: A Modern Sequel. It concentrates on Kazantzakis' love of travel and his primitive robustness. Some interesting facts of Kazantzakis' relations with Juménez are also included.

55. Αλεξίου, Έλλη. (Alexiou , Elli) "Ο Καζαντζάκης και η Γερμανία." (Kazantzakis and Germany) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 58-64.

The link of Kazantzakis with Germany was very strong; it influenced different aspects of his life. This article provides much biographical information about Kazantzakis' life in relationship with Germany, especially Kazantzakis' discovery of Nietzsche. Alexiou discusses chronologically Kazantzakis' relationship with Germany since 1912 and divides this relationship in three time periods: 1) before 1920, when Kazantzakis was conquered by German thinking and philosophy; 2) from 1920-1950, the hardship in Germany; and 3) the last ten years of his life, when he received new energy from Germany.

56. _____. " Ένας Μεγάλος." (A Great Man) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 28-32.

The author of this article is the sister of Kazantzakis' first wife Galatea. At the first part of the article Alexiou reviews Kazantzakis' life. Some interesting details about his life are revealed, especially those Alexiou heard from her sister. At the second part of the article, Alexiou discusses separately Kazantzakis' prose and poetry. All the major works are mentioned in the discussion.

57. Andriopoulos, Dimitri Z. "A Note on Kazantzakis' Platonic References." Κρητικά Χρονικά (Kritika Chronika) 23, no. 2 (1971): 231-238.

Kazantzakis embodied in his works a plethora of philosophical ideas which might refer to almost all philosophical fields. Andriopoulos discussed the platonic references in Kazantzakis' The Odyssey: A Modern Sequel and found out two major cases of platonic references. The first is stated in both the Prologue and Epilogue of the work. "Kazantzakis, like Plato, employed the sun, helios, as a symbol whose meaning pervades the entire structure of his poetic monument. For him, the sun is the symbol of idealism" (232). The second platonic reference can be found in book

fifteen where Kazantzakis "dreamed in a platonic fashion of a city with unshakeable 'deep foundations', a city which has nothing to do with the past patterns of socio-political life" (235). Furthermore, the Spartan type of man is found in both Plato and Kazantzakis.

58. Ανδριώτης, Ν. Π. (Andriotis, N. P.) "Η Γλώσσα του Καζαντζάκη." (The language of Kazantzakis) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 90-95.

As a distinguished philologist, Andriotis had a short, but important and pioneering, discussion on the language of Kazantzakis. Andriotis believed that the language used by Kazantzakis is rich and unique. He also summarized the use of idioms, verbs, adjectives, nouns etc. in Kazantzakis' major works.

59. Ανδρουλιδάκης, Θρ. (Androulidakis , Thr.) "Ο Καζαντζάκης στα Χρόνια της Κατοχής." (Kazantzakis in the Years of Occupation) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 268-279.

This article examines the activities of Kazantzakis during the German occupation in Greece. In these years, Kazantzakis was on Aigina, a small island in Greece. The article covers the period from 1940 to 1943 and reveals some unknown facts about life of Kazantzakis during that period and his friendship with Sikelianos.

60. Angelaki-Rooke, Katerina. "Kazantzakis' Buddha: Phantasmagoria and Struggle." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 69-72.

The author believes "that Kazantzakis, by nature, was situated somewhere halfway between the philosopher who yearns to answer the eternal metaphysical questions and the artist who tends to transmit to eternity a faithful image of this tearful world. He approached Buddha attracted by an enchanting possibility: what if, while fathoming the Buddhist ideal by means of his art, he could, at the same time, learn the secret of how to be freed from all bondage, even from art itself" (69). The author concludes that "Kazantzakis is not interested in Buddha in so far as Buddha negated reality, conscience, and time. He is more interested in the synthesis of opposites as a method of struggle. On the other hand, he never forgets the basic Buddhist teaching: all is but a phantasmagoria and will disperse with the first light breeze. This idea

remains at the background of the Kazantzakian struggle and it gives it its element of relativity" (72).

61. Anton, John P. "Kazantzakis and the Tradition of the Tragic." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 53-67.

"The philosophical ethos of the ancient world, with its humanistic and rational orientation, has been a heritage which Western man rediscovered and redefined many times. Often this heritage has been used to serve as a criterion by which to measure the quality of the accomplishments of the modern, not only in the arts, but also in philosophy and ethics and social polity" (53). The classical heritage is a source of treasury and a heavy burden as well. "Kazantzakis, like other Greek poets and intellectuals, could not avoid this inevitable heritage. In fact, he faced it as a challenge" (53). This article discusses Kazantzakis' relationship to classical Greece: he was significantly different from many other writers. He took a very eclectic attitude toward the Greek history. Parts of his heritage he embraced with reservations, others unconditionally, and some he changed to suit his liking.

62. Αποστολόπουλος, Ντίμης. (Apostolopoulos , Ntimis "Ο Νίκος Καζαντζάκης και η Φιλοσοφία του." (Nikos Kazantzakis and His Philosophy) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 145-154.

Because of the complexity of the philosophical ideas in the works of Kazantzakis, there was a great deal of argument among the intellectuals. Apostolopoulos discusses Kazantzakis' philosophy based on The Odyssey: A Modern Sequel. He believes that Kazantzakis had his philosophical elements from both East and West, and had put all these elements on Odysseus.

63. Αθανασιάδης-Νόβας, Γ. (Athanasiadis-Novas , G.) "Νίκος Καζαντζάκης: Η Πολιτική και ο Πνευματικός Άνθρωπος — Η Ακαδημία." (Nikos Kazantzakis: the Politics and the Spiritual Man -- the Academy) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 60-63.

As an official of Greek government and member of the Academy of Athens, the author recalled his several business meetings with Kazantzakis and discusses Kazantzakis' personality. Athanasiadis-Novas also revealed some details about the argument of accepting Kazantzakis as a member of the Academy.

64. Banks, Arthur C. , and Finley C. Cambell. "The Vision of the Negro in the Kazantzakian Universe." Phylon 25 (Summer 1964): 254-262.

For Kazantzakis, the image of the Negro operates on two levels, one major and one minor. "On the minor level, there are the usual mixtures of myths and truths which may be labeled as the institutionalized prejudices and biases typical of our civilization. One of these myths centers around the so-called amazing sensual and sexual capacity of the Negro" (256). On the second and more universal level, "the Negro 'acts out' Kazantzakis' ideas about the never-ceasing struggle between mortality and immortality" (257). Banks also explores the image of the Negro in Kazantzakis' The Last Temptation of Christ and The Odyssey: A Modern Sequel.

65. Beaton, Roderick. "Myth and Text: Readings in the Modern Greek Novel." Byzantine and Modern Greek Studies 9 (1984/1985): 29-53.

The argument of this essay is twofold: "first, that the structural analysis of myth inaugurated by Claude Lévi-Strauss as a 'structuring of events' in and by language but at a pre- or non-literary level comes uncannily close to Aristotle's unitary term for myth and plot; and secondly that it is this unitary function which mediates between the world of events or story and the seemingly closed, autonomous world of literary discourse" (30). Beaton examines the four novels by Theotokas, Politis, Kazantzakis, and Tsirkas tracing the presence of myth at the level of reference, technique, interpretation and metaphor. Regarding The Greek Passion, Beacon believes that the "explicit allusion to myth does not only provide a structure for the novel's plot, but also a metaphorical reflection back into the world of events" (47).

66. Bessa, Maria. "Nikos Kazantzakis and The Saviors of God." Michigan Academician 5, no. 4 (Spring 1973): 441-447.

According to the author, The Saviors of God: Spiritual Exercises is a work of transition. It shows Kazantzakis' concern to define man's role in the dialogue between the human and the sacred. The main focus of the work is the human question of wanting to know what is to become of consciousness after each one of us dies. Bessa discusses the related philosophical thinking of Kazantzakis found in this work and the influence from Nietzsche and Bergson.

67. Bien, Peter. "Buddha, Kazantzakis' Most Ambitious and Most Neglected

Play." Comparative Drama 11, no. 3 (Fall 1977): 252-272.

Buddha was completed in 1941. In this play, Kazantzakis set himself the task of examining the totality of experience which seemed now to have been confirmed in the political cataclysm both in Greece and the world he had just witnessed. The play is huge and comprehensive; it presents not only the total situation, but also various reactions to it, all of which were facets of Kazantzakis' own conflicting reactions to the actual events of 1940-1941. "In writing the play Buddha, Kazantzakis' attempted once more to synthesize the disparate aspects of himself, and to emerge with a coherent, unified--though not uniform--whole" (269). Bien examines the characters and the plots of the play very carefully, and believes that there is a reconciliation between art and politics. This is not only a good play in expressing Kazantzakis' philosophical ideas, but also a successful work of art.

68. _____. "Christopher Columbus: Kazantzakis' Final Play." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 21-30.

Bien discusses the background of the Kazantzakis' play Christopher Columbus. This play, "in its tragic affirmation, states Kazantzakis' ultimate political position, the one that received obsessive restatement throughout his final years, reflecting his own acceptance of the reality of political endeavor. This is his final play--the last of a theatrical *oeuvre* adding up to at least nineteen completed playscripts" (29). Although Kazantzakis is not a great dramatist, his plays "show the extraordinary talent that he possessed in this genre but never developed to the full" (30). The technical structure of the play Christopher Columbus which "avoids the extremes of both innovation and conservation becomes the vehicle of a political, social, and personal approach to life much more balanced than that found in his other works" (23).

69. _____. "Fratricides: Interesting Document, Defective Work of Art." Journal of Modern Greek Studies 2, no. 1 (May 1984): 1-21.

Bien compares the stories in The Fratricides with details of the historical events which happened in Greece during the time the work was written believing that this work reflects Kazantzakis' life, telling about his wavering reactions to hardship. Beyond this, it has a political interest despite the author's inability to create an aesthetically plausible image of the real world. The real reason the novel fails artistically is its privateness. Kazantzakis had no

audience. It seems that he did no know for whom he was writing the book, aside from himself. This is quite unusual for him, because Kazantzakis always wrote in order to influence others, to create models that others would follow (21).

70. _____. "Η Δύσκολη και Πρατεταμένη Γέννα του Καζαντζακικού Βούδα." (A Difficult and Prolonged Delivery of Kazantzakis' Buddha) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 97-110.

An investigation about the development of the Buddhist influence on Kazantzakis and his works. The article divides the process into four periods beginning from Kazantzakis' discovery of Buddhism in Vienna in 1922 until the completion of his Buddha in 1943. Buddhist influence in his other works like Zorba the Greek is also discussed.

71. _____. "Kazantzakis' Nietzschianism." Journal of Modern Literature 2, no. 2 (1971-1972): 245-266.

Bien claims to have a precise study of Nietzsche's influence on Kazantzakis. Bien offers a paraphrase of Kazantzakis's dissertation on Nietzsche examining closely Nietzsche's thought both in positive and negative features and how it did or did not influence Kazantzakis' personal philosophy.

72. _____. "Kazantzakis' The Masterbuilder, with an Additional Note on Capodhistrias." The Literary Review 18, no. 4 (Summer 1975): 398-411.

Bien believes that Ο Πρωτομάστορας (The Masterbuilder) and Καποδίστριας (Capodhistrias) are two plays which are linked both thematically and technically although the first dates from 1908 and the second from 1944. "These works provide evidence for the Greek theater's similar inability on two different occasions to allow itself the pleasure of rebirth. In the first case, the play was aborted, never produced, in the second it miscarried" (399). In the essay, Bien discusses the historical background of The Masterbuilder trying to show the most obvious links with Capodhistrias.

73. _____. "Kazantzakis' Capodhistrias, a (Rejected) Offering to Divided Greece, 1944–1946." Byzantine and Modern Greek Studies 3 (1977): 141-173.

In this article, Bien discusses Kazantzakis' play Capodhistrias, the historical background in which the play was written, and the weaknesses of this work. Bien claims that this play deserves an important place in the Kazantzakis canon. In the play, we see him "using a living myth and wedding this, without too much strain, to history. Myth thus becomes not a flight from reality, but a superior entrée...The play evokes past eras of hellenism, integrating them with the present and in this way making an implicit statement about Greekness" (173).

74. _____. "O Kapetán Mihális, an Epic (Romance?) Manqué." Journal of Modern Greek Studies 5, no. 2 (Oct. 1987): 153-173.

Bien claims that Freedom or Death, whether considered aesthetically or politically, is seriously flawed. This work is aesthetically flawed because its genre is confused. Kazantzakis himself described the novel as an "epic" work and as "the epic novel of Crete." Actually, this work combines elements from novel, romance, and epic. This combination is not bad, but this work in its totality fails to satisfy preestablished expectations. Bien discusses with great depth many details in the novel and comes to the conclusion that Kazantzakis gives us neither a historical work that evokes a past era convincingly nor a contemporary work that employs the past to explore honestly the complexities of politics in the mid-20th century (173).

75. _____. "Tempted by Happiness: Kazantzakis' Post-Christian Christ." Pendle Hill Pamphlet 253 (1984): 1-21.

In this article, Bien interprets The Last Temptation of Christ using a theological approach. He examines the fourfold scheme that Kazantzakis used in his work. These four parts are: Son of the Carpenter, Son of Man, Son of David, and Son of God. Bien claims that Kazantzakis religiosity is based on a belief in cyclical evolution and is post-Christian in nature (18).

76. _____. "Zorba the Greek, Nietzsche, and the Perennial Greek Predicament." The Antioch Review 25, no. 1 (Spring 1965): 147-163.

Kazantzakis sees Greece placed geographically and spiritually between East and West; he defines the Greek experience as the constant struggle between these antithetical forces, with the acme of Greek civilization being their fusion. Zorba the Greek best illustrates Kazantzakis' impasse both as a product of the West influenced by different philosophies and a Greek with long tradition.

77. Blenkinsopp, Joseph. "My Entire Soul Is a Cry." Commonweal , no. 93 (Feb. 26, 1971): 514-518.

"This is a general discussion of Kazantzakis' religious views" (Bien 1974, 25). This item is not available for de visu examination.

78. Bloch, Adèle. "The Dual Masks of Nikos Kazantzakis." Journal of Modern Literature 2, no. 2 (1971-1972): 189-198.

Masks are omnipresent in the works of Kazantzakis. They occupy a conspicuous place in all his novels, his plays, his philosophical writings, and his romanticized autobiography Report to Greco. His masks can be equated with myths. "They represent poeticized commonplace occurrences or figures transformed by architypal associations and unconscious resonances" (191). In this essay, Bloch examines the dualism in Kazantzakis' personality and his works.

79. _____. "Kazantzakis and the Image of Christ." Literature and Psychology 15 (Winter 1965): 2-11.

Bloch explores here the messianic conception, the evolvement of Christ's image and the image of women in Kazantzakis' works as a key to a fuller understanding of his thought: Kazantzakis "creates his own personal god, intimately reflecting his own inner struggles, dreams; even his political and philosophical convictions" (2).

80. Βοναπάρτη, Μαρία (Vonaparti , Maria). "Μνήμη Νίκου Καζαντζάκη." (In Memory of Nikos Kazantzakis) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 32.

As the princess of Greece, the author expressed her sorrow for the death of Kazantzakis and recalled her meetings with Kazantzakis in France.

81. Βρεττάκος, Νικηφόρος (Vrettakos , Nikiforos). "Ο Καζαντζάκης και η Ασκητική του." (Kazantzakis and his The Saviors of God: Spiritual Exercises) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 36-37.

This article discusses the relationship of Kazantzakis' philosophical ideas and his The Saviors of God: Spiritual Exercises. Vrettakos reveals here the different philosophical elements that the Kazantzakis had and

how they were developed. He also explores the attitude that Kazantzakis had to write this work. Vrettakos sees Kazantzakis treat this work as a lyrical manifesto of his philosophical ideas.

82. Calian, Carnegie Samuel. "Καζαντζάκης: Ο Προφήτης του Ανέλπιδου." (Kazantzakis: A Prophet of Despair) Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 66-74.

The author believes that "Kazantzakis is in fact a soul searching for itself... Looking for God, he became a prophet of despair. For him, 'the world without God cannot be founded, but the world without justice cannot be governed. His theology is deeply Christian and anti-Christian. He rightly emphasized the need for freedom in our struggle, so that we can find meaning in our life. He saw, naturally, the exaggerations of religiosity in the name of Christ and he made great efforts in keeping our life human" (66).

83. Caro, F. A. de. "Kazantzakis, Folklore, and the Politics of Reaction." Journal of Popular Culture 8, no. 4 (1974): 792-804.

This article focuses on two Kazantzakis' novels, The Greek Passion and The Fratricides. Each novel is highly political. "Each draws heavily upon Greek folk religion, custom, and attitude, and puts this folklore into a political context, indicating how complex and intertwined are political ideology and folk cultural orientation" (793). Caro discussed the folkloric content of two novels and the place of folklore in the structure of those novels. In addition, he related the relationship of folklore to the social context of Greece in the 1970s when the junta was in power.

84. Χατζίνης, Γιάννης. (Chatzinis , Giannis) "Η Νέα Μετάφραση της Ιλιάδας." (The New Translation of Iliad) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 125-129.

After comparing Kazantzakis-Kakridis translation with that of Pallis, Chatzinis claims that the cooperation of Kazantzakis, who has rich poetic spirit, and Kakridis, a prominent research of Homer, has yielded a great reproduction of Homer's work. With their seventeen-syllabled verses, Kazantzakis-Kakridis translation is closer to the original than Pallis' translation is.

85. Χάρης, Πέτρος. (Charis, Petros) "Ο Ταξιδιώτης κι ο Αφηγητής." (The

Traveler and Narrator) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 244-259.

Kazantzakis traveled extensively. He visited China, Japan, Russia, Palestine, Italy, France, Germany, and Spain. He kept searching at the very depths of these foreign civilizations for fresh material and for a vital philosophy that could be incorporated in his various projects. Charis discusses the relationship between the places that Kazantzakis visited and the works that he wrote. With this approach, the author gives a general overview about the literary creation of Kazantzakis. Kazantzakis' major works and his travel books are discussed in this article.

86. _____. "Το Τραγούδι των Ελλήνων." (The Song of Greeks) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 129-130.

Charis compares Kazantzakis-Kakridis' translation with translations by Polylas and Pallis, and reaches the conclusion that the seventeen-syllabled verses of their translation are easier to read, and closer to the original in terms of air, style, and rhythm. Furthermore, in comparison with Pallis' translation, Kazantzakis-Kakridis' version has much less omission of verses.

87. Chasel, Rosa. "Η Αιωνιότητα στον Καζαντζάκη." (Kazantzakis' Eternity) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 131-135.

Chasel believes that Alexis Zorbas is quite unusual among all the heroes in Kazantzakis' works. He is "Kazantzakis' immortal Odysseus with natural immortality." On Zorbas, we may find what Kazantzakis was pursuing during his lifetime. In this article, Chasel discusses the elements Zorba the Greek dealing with Kazantzakis' eternity.

88. Chilson, Richard W. "The Christ of Nikos Kazantzakis." Thought 47, no. 184 (Spring 1972): 69-89.

In this essay, Chilson discusses the treatment of Christ of Kazantzakis in The Last Temptation of Christ. Chilson claims that "Kazantzakis' Jesus can only be understood in terms of Kazantzakis' own life and thought. The author has appropriated a tradition for his own use. The old mythology now has a new meaning. No longer the savior of mankind,

Christ becomes one of the saviors of God. He belongs to a race of men who help the spirit which is struggling through matter to attain freedom. Christ is our savior in the sense that he is a model: he has fought the battle and won" (89). In the essay, Chilson also explores the philosophies and religions by which Kazantzakis has been influenced.

89. Colaclides, Peter. "Homer and Kazantzakis: Masters of Wordcraft." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 85-98.

This article uses a linguistic approach to examine the use of language by Homer and Kazantzakis in their works. "Homer's language style has three constituents: stereotyped elements taken from the ancient epic tradition; turns of expression and thematic elements borrowed, directly or indirectly, from contemporary popular poetry; and strictly personal elements pointing to Homer's wordcraft... Homer's word mastery, his creative devices, are not to be found in every portion of his text; they are distributed with measure and discretion" (93). For Kazantzakis, "his most productive class of words are the compounds. They evidence the creative potential of modern Greek in competition with Homeric Greek. The frequency of the compounds is so overwhelming that they become one of the dominant features of his diction... A triple aim is achieved by the use of these compounds: a great condensation of expression with the confinement of syntactic and metrical structures into one-word boundaries, a compliance with tendencies inherent in modern Greek folk poetry, and last, but not least, an imitation of Homeric diction" (97). The Odyssey: A Modern Sequel shows all the potential of which modern Greek is capable. Kazantzakis has offered here one of the few possible equivalents of Homeric Greek.

90. Conradi, Gustav A. "Οδύσσεια! Οδύσσεια! Νίκος Καζαντζάκης και το Έπος του με τους 33.333 Στίχους." (Odyssey! Odyssey! Nikos Kazantzakis and His Epic with 33,333 Lines) Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 24-28.

This article examines Kazantzakis' epic The Odyssey: A Modern Sequel. It discusses the story of the work, its philosophical ideas, and some background about the creation of this work. The author is surprised by the size of the work claiming that Kazantzakis did something that seemed to be impossible.

91. Χουρμούζιος, Αιμύλιος. (Chourmouzios , Aimylios) "Η Οδύσσεια του

Νίκου Καζαντζάκη." (Nikos Kazantzakis' The Odyssey: A Modern Sequel) Καινούρια Εποχή (Kainouria Epochi) (Winter 1958): 310-325.

This article discusses Kazantzakis Kazantzakis' monumental work The Odyssey: A Modern Sequel. Chourmouzios examines this work in these aspects: the central topic of the work which continues the Homeric epic, and its position as a literary form or a philosophical announcement in the literature today.

92. _____. "Ένας Άνθρωπος, Νίκος Καζαντζάκης." (A Man, Nikos Kazantzakis) Κνωσός (Knosos) (May 1958): 27-30.

This item is not available for de visu examination.

93. Coxe, Louis O. "A Romantic Failure." Poetry 95, no. 3 (December 1959): 179-181.

The translator of The Odyssey: A Modern Sequel, Kimon Friar, says that Kazantzakis wished to synthesize and combine certain aspects of Eastern and Western religious and philosophic beliefs. Coxe does not think he succeeded, since the entire poem is rhetorical, verbose, random, and without foundation in an accepted or acceptable code of belief or world-view. This work proves only that the romantic approach to a long poem is no longer workable (181).

94. Dalon, Richard. "Ένα Κλειδί για τον Κόσμο του Καζαντζάκη." (A Key to the World of Kazantzakis). Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 110-123.

Dalon claims that although it seems to be a simple work The Saviors of God: Spiritual Exercises is the most important work of Kazantzakis, since it provides a clue to his philosophical ideas. Dalon examines the different elements in this work and compares it with other works of Kazantzakis The Last Temptation of Christ, Saint Francis, and The Odyssey: A Modern Sequel. According to Dalon, "The Saviors of God: Spiritual Exercises does not end with a cry of despair but of determination...The struggle for delivery, for authenticity, must continue, even if it is futile, even if the world is absurd and there is no reward. Man has to continue this struggle...because this struggle gives some kind of happiness to man" (122).

95. Δανιήλ, Γ. (Daniel , G.) "Οδυσσέας και Θάνατος." (Odysseus and Death) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 111-116.

Kazantzakis' The Odyssey: A Modern Sequel ends with the death and apotheosis of the hero at the North Pole. The central theme of this work is the pursuit of freedom against the specter of death and the annihilation of the individual. In this article, Daniel discusses Kazantzakis' The Odyssey: A Modern Sequel focusing on his treatment of death in the work.

96. Decavalles, Andonis. "Three Poets: Notes in Passing." The Charioteer 22-23 (1980/1981): 16-22.

This short article is dedicated to three master poets of modern Greece: Kazantzakis, Seferis and Elytis. Decavalles discusses Kazantzakis separately in the first two pages introducing his career and his major works with emphasis on his *Cretan Glance.* In addition, Decavalles also mentions the efforts of the translators of Kazantzakis' works and the study of Prevelakis, Kazantzakis' most distinguished pupil.

97. _____. "The Torrent and the Sun." Poetry 95, no. 3 (December 1959): 175-178.

This is a comment on The Odyssey: A Modern Sequel. Decavelles discusses the style and the language of the work, and the journey of Odysseus and its significant meaning. Decavelles also gives credit to the English translator of this work Kimon Friar who "produced an English masterpiece out of a Greek masterpiece" (177).

98. Δεσποτόπουλος, Κωνσταντίνος Ι. (Despotopoulos, Konstantinos I.) "Για την Οδύσσεια του Καζαντζάκη." (For The Odyssey: A Modern Sequel of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Summer 1957): 283-284.

This item is not available for de visu examination.

99. Didier, Miguel Castillo. "Μνημόσυνο του Καζαντζάκη από ένα Χιλιανό Συγγραφέα." (A Requiem for Kazantzakis by a Chilean Author) Νέα Εστία (Nea Estia) 75 (Jan. 15, 1964): 81-87.

Didier was an author from Chile and learned modern Greek by himself. In this essay in memory of Kazantzakis, Didier talked about his interests in Greece and Greek culture, and his acquaintance with Kazantzakis. In addition, he discusses Kazantzakis' nihilism and his great personality. Some of Kazantzakis' works are also mentioned in the discussion.

100. Δικταίος, Άρης (Diktaios , Aris). "Κρητική Ιστορία της Νεοελληνικής Λογοτεχνίας 1920–1960: Σικελιανός – Βάρναλης – Καζαντζάκης." (The Cretan Story of modern Greek Literature 1920-1960: Sikelianos, Varnalis, Kazantzakis) Νέα Εστία (Nea Estia) (April 1, 1963): 427-436.

This article says that "Kazantzakis is not Greek but Cretan and compares him to Shestov and to St. Anthony" (Bien 1974, 27). This item is not available for de visu examination.

101. Dombrowski, Daniel A. "Eating and Spiritual Exercises: Food for Thought from Saint Ignatius and Nikos Kazantzakis." Christianity and Literature 32, no. 4 (Summer 1983): 25-32.

This article compares Nikos Kazantzakis with Saint Ignatius of Loyola. It discusses the asceticism and the relationship between food and spiritual exercises in the works of both Kazantzakis and St. Ignatius.

102. Doolard, A. Den. "Πρόλογος στην Αμερικάνικη Έκδοση του Καπετάν Μιχάλη." (Preface to the American Edition of Freedom or Death) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 181-183.

The novel Freedom or Death gives a very vivid picture of life on Crete. Doolard introduces the historical background of the island and its glorious tradition, especially its resistance against Turks. In addition, Doolard mentions also some other works of Kazantzakis which relate to Kazantzakis' Cretan experience like Zorba the Greek and The Odyssey: A Modern Sequel.

103. Doulis, Tom. "Kazantzakis and the Meaning of Suffering." Northwest Review 6, no. 1 (Winter 1963): 33-57.

Doulis believes that in Kazantzakis' fiction, there are two worlds: "the world of peace, luxury, and security, and the world of rebellion,

struggle, and suffering" (37). He never has been forced to choose between the fictionally "real" and the "unreal." The both worlds are real. "One, however, the world of pleasure and security, is more conducive to the belief that life is a dream because it is uninterruptedly comfortable. The life of suffering, on the other hand, gives the sufferer the constant assurance that life is real because his agonies are real; their truth cannot be suspected" (37). Furthermore, for Kazantzakis, "suffering means certitude in being chosen for salvation by the love of a compassionate and interested Creator. It exhibits to man the strength and resiliency of his nature by showing him how little he needs comfort and security" (56).

104. Elsman, Kenneth R. and John V. Knapp. "Life-Span Development in Kazantzakis's Zorba the Greek." The International Fiction Review 11, no. 1 (1984): 37-44.

Elsman and Knapp criticize Kazantzakis's Zorba the Greek through the contemporary theories of personality development. Using the theoretical patterns of life-span development psychology, they analyze the personalities in the novel, particularly those of the Boss and of Zorba. They also examine the influence that Kazantzakis received from his experience with George Zorbas, Nietzsche's Zarathustra, and Bergsonian metaphysics and cosmology.

105. Engelbert, Jo Anne. "A Sancho for Saint Francis." Hispania 46, no. 2 (May 1963): 287-289.

Engelbert discusses here the parallels between Brother Leo in Kazantzakis' Saint Francis and Sancho Panza in Don Quixote. "Both Kazantzakis and Cervantes are less interested in portraying the master as a man than in portraying him as more than man, as man aflame. In the deep and mysterious grottoes of the spirit, Sancho and Leo lose contact with their masters; they cannot share their visions" (287).

106. Ευελπίδης, Χρ. (Evelpidis , Chr.). "Τα Ταξίδια του Καζαντζάκη." (The Travel Books of Kazantzakis) Kainouvria Εποχή (Kainouria Epochi) (Autumn 1958): 240.

Kazantzakis is well-known for his travel experience. He has also left many travel books. This short article discusses Kazantzakis' travels and their expression in his works, especially in his travel books. Evelpidis also examines the style of Kazantzakis' travel books and the ideas that they convey.

107. Φανουράκης, Γεώργιος Α. (Fanourakis, Georgios A.). "Ερμηνευτικές Παρατηρήσεις στον Καπετάν Μεχάλη." (Some Explanatory Notes on Freedom or Death) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 184-199.

In this article, Fanourakis reviews first the history of Crete during the past centuries since 1669 when the Venetians surrendered to the Turks. He discusses the 229-year slavery of Cretan people under the Turkish rule by dividing it into seven periods. In the rest of the article, the author examines the influence of Crete on Kazantzakis, how he created the hero in the novel, and the role of Kazantzakis' father in the process.

108. Flay, Joseph C. "The Erotic Stoicism of Nikos Kazantzakis." Journal of Modern Literature 2, no. 2 (1971-1972): 293-302.

This is a discussion on the "erotic stoicism" of Kazantzakis. Flay claims that Kazantzakis is a special case in modern literature that "his novels and poetry, speaking to the contemporary situation of contemporary man, yet rooted in a soil and soul relatively foreign to that of modern western literature, bring us not hope, but a love of life and struggle which works to supplant the morbidity of our sinking civilization" (293). The article concentrates on Kazantzakis' answer to the Helgelian doctrine of absolute necessity.

109. Φωτιάδης, Δημήτρης. (Fotiadis , Dimitris). "Ο 'Ασυβίβαστος'." (A "Dissident") Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 41-43.

In his life, Kazantzakis rejected everything that might lead him to conformity or compromise, since it was his nature to struggle. He was always energetic towards life, and the only thing that he did compromise with was Death. Based on some of Kazantzakis' letters Fotiadis reviews Kazantzakis' life focusing on his personality as a "dissident."

110. Φραγκόπουλος, Θ. Δ. (Frangopoulos, Th. D.) "Ο Καζαντζάκης και το Υψιστο 'Στοίχημα'." (Kazantzakis and the Highest "Bet") Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 44-57.

Frangopoulos believes that Kazantzakis is like a devilish "bet" that can achieve what seems to be impossible. In the article, Frangopoulos discusses the Kazantzakis' lifetime pursuit concentrating on his

language, his works, and his philosophical ideas. The historical background of some important works of Kazantzakis is also mentioned.

111. Friar, Kimon. "A Unique Collaboration: Translating The Odyssey: A Modern Sequel." Journal of Modern Literature 2, no. 2 (1971-1972): 215-244.

In this article, Friar reveals some details about his experience with Kazantzakis while translating The Odyssey: A Modern Sequel into English. The interesting correspondence between Friar and Kazantzakis ca. 1951-1957 is included which shows how Friar's translation was developed with the help of the author of the work.

112. _____. "Η Οδύσσεια του Καζαντζάκη." (Kazantzakis' Odyssey). Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 45-136.

This is an excellent introduction to Kazantzakis' The Odyssey: A Modern Sequel which includes the Homeric background, the philosophy, prosody, diction, style and structure of the work. After the introduction, there is the summary of plots of all the episodes in the work which serves to interpret the work.

113. _____. "Η Πνευματική Άσκηση του Νίκου Καζαντζάκη." (The Spiritual Exercise of Nikos Kazantzakis) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 69-85.

Friar examined here the biographical, political, religious and philosophical background to The Saviors of God: Spiritual Exercises, and the relationship of this work to other Kazantzakis ' works: The Odyssey: A Modern Sequel, The Last Temptation of Christ, Buddha, etc. After the examination, Friar reached the conclusion that, like Odysseus, Kazantzakis had mixed motives which made him belong to not a single religious doctrine or political ideology. And this is exactly the essence of The Saviors of God: Spiritual Exercises.

114. _____. "Nikos Kazantzakis in the United States." The Literature Review 18, no. 4 (Summer 1975): 391-397.

In 1971, Kimon Friar, translator of many works by Kazantzakis, was invited to the United States to lecture at some 70 universities and institutions on about ten different topics. In the article, Friar told his experience in the U.S.while lecturing in different places. According to him, there were studies and research about Kazantzakis in

the U.S. "For many of those concerned, Kazantzakis offers in a materialistic world where old ethical values are crumbling, a spiritual guide that is neither dogmatic nor supernatural, but of and in this world" (397).

115. _____. "The Odyssey of Nikos Kazantzakis." Saturday Review 40 (Nov. 30, 1957): 13, 36.

This article provides personal recollections of Kazantzakis' friend and translator. This item is not available for de visu examination.

116. _____. "On the Greek Language and Its Prosody." New Directions 13 (1951): 513-523.

This discussion of the demotic and purist Greek languages include brief biographical information on Kazantzakis. This item is not available for de visu examination.

117. Georgopoulos, N. "Kazantzakis, Bergson, Lenin, and the "Russian Experiment'." Journal of the Hellenic Diaspora 5, no. 4 (Winter 1979): 33-44.

In this article, Georgopoulos discusses the development of Kazantzakis' enthusiasm for socialism and his admiration for Lenin and communist Russia. Georgopoulos shows that "the ambivalent nature of Kazantzakis' attitude toward Lenin and communism was determined by his Bergsonism and that the ostensibly contradictory character of this attitude can be resolved by keeping in view his original espousal of Bergson's philosophy" (35). Many historical facts regarding Kazantzakis' "Russian Experiment," that is, to formulate his own ideas of the Russian problem, are examined in the discussion.

118. _____. "Marxism and Kazantzakis." Byzantine and Modern Greek Studies 3 (1977): 175-200.

This article discusses the development of the relationship of Kazantzakis with Marxism. Georgopoulos claims that "for Kazantzakis, communism was far from being the creation of a new culture. It was only the swan song of the old one, the final stage of the decomposition of bourgeois civilization... Kazantzakis disagreed vigorously with the most fundamental thesis of Marx's dialectical materialism--the notion that societies are and have been governed by the prevailing means of production; or more generally, that economics constitutes the absolute

foundation of the social-political and spiritual superstructure and is the reason and cause of any change" (187). Even so, Kazantzakis still recognized the real significance of Marx and the crucial place of his doctrine occupied in the course of historical reality.

119. Γιαλουράκης, Μανώλης. (Gialourakis , Manolis) "Ο Καζαντζάκης Μου Είπε..." (Kazantzakis Told Me...) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 154-162.

This is a interview of the author with Kazantzakis on August 11, 1954. In the interview, Kazantzakis talked about his experience in Egypt, France, China, Cyprus, etc. He also gave some background and thoughts about Zorba the Greek, The Last Temptation of Christ, Freedom or Death, and The Greek Passion.

120. _____. "Ο Καζαντζάκης και η Αίγυπτος." (Kazantzakis and Egypt) Νέα Εστία (Nea Estia) 113, no. 1342 (June 1983): 729-732.

Kazantzakis had close relationship with Egypt. On the Greek periodicals in Egypt, Kazantzakis published many articles, plays, etc. In 1927, Kazantzakis visited Egypt. The trip was fruitful. Kazantzakis had the chance to meet some important Greek intellectuals there. In this article, Gialourakis reveals some details about Kazantzakis' experience in Egypt and his relationship with Egypt.

121. Γουδέλης, Γιάννης. (Goudelis , Giannis). "Σκέψεις του Εκδότη." (Some Thoughts of the Editor) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 396-404.

As the editor of Kainouria Epochi, Goudelis reviews his friendship with Kazantzakis and the relationship of Kazantzakis with the journal. Goudelis reveals some facts about the publication of some works of Kazantzakis. Also included are the copies of some letters that Goudelis received from Kazantzakis.

122. Green, Roger. "A Frank Says 'Thank You' to Nikos Kazantzakis." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 31-39.

The author claims to be a representative of all foreign readers of Kazantzakis. Zorba the Greek constitutes the beginning of the whole of modern Greek writing to many people. With a fable as part of the text, Green discusses the impact of Zorba the Greek to the foreign readers. With Kazantzakis' love and understanding of Greek words, he showed the

readers the richness of the modern Greek language. Furthermore, his works allow others to understand his struggle with various philosophies, his life, his love, his faith in the spirit of man, and his homelands--Crete, Greece.

123. _____. "Kazantzakis in Iraklion: 'A Worthy Pioneer'." The Cornhill Magazine, no. 1053 (Autumn 1967): 189-216.

In this article, Green discusses Kazantzakis' close relationship with his hometown, Crete, where he was born and buried. Although Kazantzakis lived most of his life abroad, he was still rooted in the soil of Crete. Green compares Kazantzakis with Homer and indicates that they have several things in common: language, naturalness, love, and the perspective about God.

124. Guillemeau, Charles. "Ένα Μετέωρο στον Ουρανό της Αντίπολης." (A Meteor in the Sky of Antibes) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 204-217.

This was speech that Guillemeau gave in Antibes. The author reviews the literary life of Kazantzakis and discusses Zorba the Greek. He examines this work in these aspects: its major characters, the friendship between Boss and Zorbas, the message that Zorbas wants to convey, and finally the meaning of the Greek music instrument--*santouri* in the novel.

125. Hartocollis, Peter. "Mysticism and Violence: The Case of Nikos Kazantzakis." The International Journal of Psycho-Analysis 55, no. 2 (1974): 205-210.

In this article, Hartocollis tries to examine Kazantzakis from a psychological approach. Based on some facts and letters, Hartocollis discusses Kazantzakis' health conditions after he turned forty. Hartocollis wants to show "how a well-known psychosomatic syndrome, identified in the literature of mysticism with the struggle of ascetics against sexuality, can be explained better as a manifestation of the mystic's struggle against his own internal violence" (205).

126. Hatzantonis, Emmanuel. "Captain Sole: Don Quixote's After-Image in Kazantzakis' Odyssey." Hispania 46, no. 2 (May 1963): 283-286.

This article discusses the influence of Cervantes in Kazantzakis' works. The author argues that Captain Sole in Book XX of

The Odyssey: A Modern Sequel was deliberately modeled on Don Quixote. Hatzantonis compares Captain Sole and Don Quixote and recognizes that Kazantzakis had great skills in recreating important figures in the past.

127. _____. "Kazantzakis' Spiritual Itinerary Through Spain." Hispania 49, no. 4 (Dec. 1966): 787-792.

During his lifetime, Kazantzakis made some trips to Spain and wrote a travel book about her. Hatzantonis discusses the relationship of Kazantzakis with Spain and his work Spain believing that Kazantzakis was searching for something beyond the visible and material aspects of the places that he visited.

128. Heisig, James. "Ενσάρκωση Ελευθερίας: Το Όραμα του Νίκου Καζαντζάκη." (Incarnation of Freedom: The Vision of Nikos Kazantzakis) Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 146-178.

Heisig views Kazantzakis' life as a journey for freedom. The author reviews Kazantzakis' life and his major works concentrating on The Odyssey: A Modern Sequel. Heisig believes that like Odysseus, Kazantzakis was accompanied by three mythical figures: Tantalus, Prometheus, and Heracles. They represent the three Fates of Kazantzakis. Heisig discusses these three Fates of Kazantzakis and his struggle against them.

129. Holliday, Vivian L. "The Feminine Melody in Kazantzakis' Odyssey." Neo-Hellenika 3 (1978): 56-67.

This article is an examination of The Odyssey: A Modern Sequel from a thematic approach examining the individual female characters in the work. "The individual female roles of the novels and of The Odyssey: A Modern Sequel give little indication of the distinctive feminine spirit of Kazantzakis' writings, especially that of The Odyssey: A Modern Sequel. The feminine melody is the most important and pervasive characteristic of the work. It is the catalyst for the 'spiritual experience' and the basic ingredient of the creative affirmation of life found in The Odyssey: A Modern Sequel. Without the feminine melody, The Odyssey: A Modern Sequel would be little more than a nihilistic sterile refrain on the plight of modern man. The feminine melody provides the harmonious orchestration which both accompanies and lives within Odysseus during his internal and external struggles" (62).

130. Ikaris, Despoina Spanos. "Editorial." The Charioteer 22-23 (1980/1981): 6-15.

This is an editorial to the 1980/1981 issue of The Charioteer which is dedicated to Kazantzakis, Seferis and Elytis. Ikaris claims that the case of Kazantzakis is complicated by the fact that the man is more interesting than the artist. "The testimony of his life more than of his works can be said to mark the end of an intellectual movement which began many decades before him and made itself felt in many different fields of the arts and sciences; that movement was a search for the ultimate authority, for a superhuman guide or leader, for god, for *The Absolute*" (8). Ikaris also discusses the criticism of Prevelakis about Kazantzakis' works.

131. Ήλιου, Ηλίας. (Iliou , Ilias) "Νίκος Καζαντζάκης: Ο Μεγάλος μας Πεζογράφος." (Nikos Kazantzakis: Our Great Prose-writer) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 12-15.

This article reviews briefly Kazantzakis' literary career and his major works: The Odyssey: A Modern Sequel, The Greek Passion, The Last Temptation of Christ. Iliou discusses Kazantzakis' personality and his life emphasizing his erudition, his anxious pursuit of truth and perfection, and his interests in different philosophies. Evaluating Kazantzakis' numerous works, Iliou regards Freedom or Death as a masterpiece.

132. Jouvenel, Renaud de. "Εις Μνήμην Καζαντζάκη." (In Memory of Kazantzakis) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 228-243.

As Kazantzakis' good friend, de Jouvenel recalls his meetings with Kazantzakis since the 1930s. With a biographic approach the author reveals many details about the life of Kazantzakis. Many conversations with Kazantzakis' have been included. From these conversations, one may have better understanding of the art and the philosophical ideas of Kazantzakis. Although some works by Kazantzakis are mentioned in the text, Jouvenel focuses more on Kazantzakis' novel in French Toda Raba.

133. _____. "Νίκος Καζαντζάκης." (Nikos Kazantzakis) Νέα Εστία (Nea Estia) (November 1, 1962): 1570-1585.

This is a greatly expanded version of the memoir which de Jouvenel published in 1959 (the title above). In this article, de Jouvenel discusses Kazantzakis' life, the development of his personal relationship with Kazantzakis as well as some of the of the major works of Kazantzakis like Report to Greco, The Odyssey: A Modern Sequel, Toda Raba, etc.

134. Jusdanis, Gregory. "The Politics of Criticism: Deconstruction, Kazantzakis, 'Literature'." Byzantine and Modern Greek Studies 9 (1984/1985): 161-186.

Deconstruction is valuable in offering new strategies and perspectives to textual analysis through the introduction of novel concepts as écriture, undecidability, decenteredness, aporia and so on. In this article, "Jusdanis discusses Zorba the Greek in the light of Derrida's ideas on writing. Furthermore, by using this novel as a pre-text, a test case for the potential application of deconstruction in Modern Greek, he also examines the ideological implications of deconstruction and its relationship to the established schools of criticism. He explores the position of criticism in society, and ends with a set of proposals for a contentious and politically aware Greek criticism" (162).

135. Κακρίδης, Ι. Θ. (Kakridis, I. Th.). "Το Χρονικό μιας Συνεργασίας." (The Chronicle of a Cooperation) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 115-120.

Kakridis describes how he and Kazantzakis worked together to translate Homer's Iliad into modern Greek in the 1940s and how their friendship was developed. Although Kazantzakis displayed an extraordinary love for the demotic language, he was very faithful to the originality of Homer's work in the process of translation.

136. Καλιτσουνάκης, Ιωάννης. (Kalitsounakis , Ioannis). "Το Βραβείο Νομπέλ και αι Υποψηφιότητες Παλαμά και Καζαντζάκη." (The Nobel Prize and the Candidacy of Palamas and Kazantzakis) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 64-68.

Although both Palamas and Kazantzakis were candidates for the Nobel Prize, they did not win the Prize. In this article, Kalitsounakis revealed some facts behind the scene about the candidacy. The modern Greek literature was flourishing. Even though Palamas and Kazantzakis

did not win the prize, their works influenced not only the Greek readers but also people of the world.

137. Καλομενόπουλος, Γεώργιος. (Kalomenopoulos , Georgios) "Ο Καζαντζάκης και η Κρήτη Του." (Kazantzakis and his Crete) Κνωσός (Knosos) (May 1958): 65-68.

This item is not available for de visu examination.

138. Κανελλόπουλος, Παναγιώτης. (Kanellopoulos , Panagiotis). "Καζαντζάκης." (Kazantzakis) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 7-11.

This article discusses the relationship of Kazantzakis' spirit and the works that he has written. It also compares Kazantzakis with other Greek writers: Cavafy, Seferis, Sikelianos, etc. Some of Kazantzakis' works like The Odyssey: A Modern Sequel, Terzinas, Report to Greco are discussed in the article.

139. Καραβιάς, Πάνος. (Karabias , Panos) "Καζαντζάκης: Ένας Απελπισμένος του Δημιουργικού Πεσιμισμού." (Kazantzakis: A Man Disenchanted with Creative Pessimism) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 171-172.

Karabias believes that Kazantzakis felt lonely as a human in nature, but his sense did not allow him to come close to God. Karabias believes that the reason why Kazantzakis was interested in the oriental philosophy is that he was in fact a pessimist belonging to the human and creative pessimism of the West.

140. Karanikas, Alexander. "Kazantzakis and His Heroes." Athene 18 (Spring 1957): 4-9.

This article "analyzes the critical problems posed by the protagonists of Zorba the Greek, The Greek Passion, and Freedom or Death" (Bien 1974, 35). This item is not available for de visu examination.

141. Καραντώνης, Αντρέας. (Karantonis , Antreas) "Η Περίπτωση Καζαντζάκη." (The Situation of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 265-267.

The author of this article is an influential critic in Greece. He claimed

that it was to early to decide the position of Kazantzakis in modern Greek literature, since the Greek criticism had its own standards. The "true" modern Greek literature concerns with the Greek reality, and praises "triumphically" the life on this land, like what Palamas and Sikelianos did. But Kazantzakis did not belong to this category, since he lacked the elements to create this kind of literature.

142. _____. "Στοχασμοί για την Ποίηση της Οδύσσειας." (Some Thinkings on the Poetry of Odyssey) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 156-167.

Karantonis examines the poetic aspect of Kazantzakis' The Odyssey: A Modern Sequel. He tries to answer: what exactly is the poetry in this work? Where does it start and where does it end? Is this poetry structural or "philosophical" or both? And finally, does this poetry attract the heart or do we have to try hard to find it? Karantonis believes that if we study this work very closely, we may be able to communicate better with Kazantzakis' as a poet.

143. Karnezis, George T. "Zorba the Greek: The Artist and Experience." A Modern Miscellany (1970): 43-52. Carnegie series in English, no. 11. Pittsburgh, PA.: Carnegie-Mellon University.

In the prologue to Zorba the Greek, Kazantzakis placed Zorba's name beside that of Homer, Nietzsche, and Bergson. Karnezis discussed in depth some plots of Zorba the Greek with the conclusion that this work is a direct product of Kazantzakis' own experience. "Kazantzakis adhered to no system either philosophic or religious. Though strongly effected by various thinkers, he remained peculiarly his own self, free of any absolute system... Zorba was among the people who influenced Kazantzakis because he showed him the limitation of knowledge" (51-52).

144. Κατσίμπαλης, Γ. Κ. (Katsimbalis, G. K.). "Ο Άγνωστος Καζαντζάκης: Το Πρώτο Θεατρικό του Έργο Ξεμερώνει."(The Unknown Kazantzakis: His First Theatrical Work The Day Is Breaking) Νεα Εστία (Nea Estia) 63, 64 (April 15, June 1, 1958): 739-742, 744-756.

Katsimbalis provides here some hard-to-find materials, both primary and secondary, from the beginning of Kazantzakis' career in 1906 to 1910 and one final item relating to 1913. Most of the information here is related to the first play of Kazantzakis The Day Is Breaking.

In addition, Katsimbalis himself offers explanatory introductions.

145. Καζαντζάκη, Ελένη. (Kazantzakis , Helen) "Νέος Ανάμεσα στους Νέους." (A Young Man Among the Young) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 3-6.

As Nikos Kazantzakis wife, Helen discusses Kazantzakis' close relationship with the young people and his image among them. Kazantzakis was one of the first people who felt that the new generation who wanted to overthrow the old idols and ignored the orders of the Church were not materialists or fanatic revolutionaries. Instead, they wanted to find the truth of life. Helen also tells stories about the young people that they have met while traveling worldwide. Two letters from young readers are also included.

146. _____. "Μνημόσυνο." (Requiem) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 33-38.

In this article, Helen, Kazantzakis' second wife recalled her first meeting with Kazantzakis, the final trip to China, the fatal illness, and his last days. From these memories, one can have a better understanding of Kazantzakis' great personality and his love for the Chinese people.

147. _____. "Kazantzakis and Freedom." Journal of the Hellenic American Society 1, no. 3 (1974): 1-12.

This is a presentation of Mrs. Helen Kazantzakis on her husband's life and works during the annual Honors Day Convocation at the Christian Theological Seminary of Indianapolis on May 2, 1974. In the presentation Helen reviewed the entire life of her husband and the place of his birth, Crete, which played a very important role in his literary career. Helen quoted many pieces from Kazantzakis' works and speech. In conclusion, Helen claimed that "Kazantzakis' heroes do not welcome death, but when it arrives, when they find themselves at the ultimate door, they never turn their backs on the inevitable... They faced death. For our poet, this is the greatest freedom" (11).

148. Kerényi, Karl. "Νίκος Καζαντζάκης: Συνεχιστής του Νίτσε στην Ελλάδα." (Nikos Kazantzakis: Nietzsche's Successor in Greece) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 43-59.

In this article, the author had a general discussion of the Kazantzakis' major works and Istrati, Dragoumis, Barrès, Nietzsche, Bergson, and religious elements in these works. There is also some biographical information about Kazantzakis and discussion about the historical background of Kazantzakis' works.

149. _____. "Prologue to Comedy: A Tragedy in One Act." The Literature Review 18, no. 4 (Summer 1975): 412-416.

This article discusses some background about Kazantzakis' nomination for the Nobel Prize in 1946 and the birth of his short play Comedy. This play was first published in 1909; it bears the same title as Beckett's Comédie (1952). According to Karényi, existentialist theater itself exists already in Kazantzakis' play, long before the existentialists invented it. Some existentialist elements in Kazantzakis' play are also discussed here.

150. Κλάρας, Μπάμπης. (Klaras , Bambis). "Καζαντζάκης ο Παραβάτης και ο Μύθος της Απελπισίας." (Kazantzakis the Challenger and the Myth of Despair). Νέα Εστία (Nea Estia) 65 (March 15, 1959): 393-394.

In this article, Klaras discusses Kazantzakis' play Julian the Apostate by examining some of the elements in the play: despair, loneliness, bravery, and the purpose of life. The influence from Nietzsche is also mentioned in the discussion.

151. _____. "Ο Θρησκευόμενος Ουμανίτης." (A Religious Humanist) Κνωσός (Knosos) (May 1958): 56-57.

This item is not available for de visu examination.

152. Knös, Börje. "Μικρό Μνημόσυνο." (A Little Requiem) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 136.

This is a short article in memory of Nikos Kazantzakis in which Knös praises Kazantzakis' great personality. Knös cites some conversations with Kazantzakis talking about the Greek spirit, enemy, and God.

153. _____. "Ο Νίκος Καζαντζάκης Μου." (My Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958):

149-153.

This is an article in memory of Kazantzakis. Knös reviews the literary career of Kazantzakis, his personality and his works. In addition, the author discusses the importance of Kazantzakis' Cretan experience and its influenceon his works. An interesting conversation with Kazantzakis is also mentioned in the article.

154. _____. "Ποιές Είναι οι Αιώνιες Αξίες που Πηγάζουν από το Εργο του Καζαντζάκη;" (What Are the Eternal Values that Come from Kazantzakis' Works?) Νέα Εστία (Nea Estia) (November 1962): 1591-1594.

There can be many approaches towards the values that Kazantzakis tried to teach us. In this essay, Knös explores some aspects that he believes to be important including the human dignity, the discipline, the meaning of man's struggle for freedom, and the triumph against temptation. Knös bases his discussion on some of Kazantzakis' works: Report to Greco, Saint Francis, The Last Temptation of Christ, etc.

155. Κόρρε, Κατερίνα Γ. (Korre, Katerina G.) "Ο Λαογραφικός Πλούτος στα 'Κρητικα'' Εργα του Καζαντζάκη." (The Wealth of Folklore in Kazantzakis "Cretan" Works). Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 155-165.

This article examines closely the folklore elements in Kazantzakis' "Cretan" works: The Greek Passion, Freedom or Death, and Zorba the Greek. The author discusses these works in three aspects related to Crete: material life, social life, and spiritual life. The author cites many passages from these works putting them in different categories.

156. Κουλούρης, Χρήστος. (Koulouris , Christos) "Ν. Καζαντζάκης." (N. Kazantzakis) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 151-154.

In this article, Koulouris discusses Kazantzakis' personality, writing style, and his experience, which influences his works. Koulouris believes that although Kazantzakis has his roots in Greece, his philosophy and works are significant to all of mankind. In the article, Koulouris explores some "universal" elements that Kazantzakis

has in his major works: The Odyssey: A Modern Sequel, The Greek Passion, and Freedom or Death.

157. Κωνσταντίνος, Γιάννης. (Konstantinos , Giannis). "Το Χρέος της 'Κνωσού' για τον Καζαντζάκη." (The Duty of "Knosos" for Kazantzakis) Κνωσός (Knosos) (May 1958): 5-7.

This article defends Freedom or Death when the book was attacked as atheistic and traitorous (Bien 1974, 38). This item is not available for de visu examination.

158. Laourdas, Basil. "Ideas and Ideals in Contemporary Greek Literature." Balkan Studies 9 (1968): 155-166.

This is a general introduction to the thought of Nikos Kazantzakis, Angelos Sikelianos, and Pandelis Prevelakis. It emphasizes that World War II was a crucial turning point in Kazantzakis' career. Laourdas also discusses some of Kazantzakis' major works: The Odyssey: A Modern Sequel, Freedom or Death and Zorba the Greek.

159. Lasso de la Vega, José S. "Γύρω από τον Καζαντζάκη." (About Kazantzakis) Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 29-65.

This is a general examination of Kazantzakis' literary career. In this article, Lasso de la Vega discusses Kazantzakis' life, the influence that he received from Nietzsche and Bergson, his friendship with Russia, the role of George Zorbas as his teacher, his relationship with Mother Greece, the dualism in his ideas and his works, his major works, his religious view, and finally the importance of "Cretan Glance."

160. Levitt, Morton P. "The Cretan Glance: The World and Art of Nikos Kazantzakis." Journal of Modern Literature 2, no. 2 (1971-1972): 163-188.

Kazantzakis called his experience in Crete "the Cretan Glance.". By reviewing some major historical events in Crete and the relationship of Kazantzakis with Crete, Levitt tries to find out those things that are especially Cretan in Kazantzakis' major works. This article is a short version of Levitt's book with the same title.

161. _____. "Homer, Joyce, Kazantzakis: Modernism and the Epic Tradition." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 41-45.

This is a comparison of the use of Homer in the works of Joyce and Kazantzakis. Joyce's use of Homer in Ulysses is "little more than a structural ploy: his chapter titles, a few passing textual references, the broad similarities of character and plot line, and a strong sense of ironic contrast... Bloom is decidedly not Odysseus" (42). Kazantzakis, "on the other hand, who sees himself as Homer's rival and not his mere follower and whose Odyssey is more ambitious. Kazantzakis' Odysseus is as daring, as powerful, as clever, and as challenging as the original. What is more, he lives in a world informed throughout by Homer and by the forces that, in turn, inform Homer: a world close to Homer's spirit and event, as mythically revealing as his" (42). By affirming that we are the makers of our own histories, Kazantzakis challenges Joyce, the giant of our time, and Homer as well.

162. _____. "Kazantzakis's Odyssey: A Modern Rival to Homer." Journal of the Hellenic Diaspora 5, no. 2 (Summer 1978): 19-45.

"For Greek and Westerner alike, Kazantzakis' The Odyssey: A Modern Sequel remains one of the great encyclopedic works of our time, encompassing the major motifs of our civilization and Homer's and bridging the gap of our common heritage not only for Greeks but for all those to whom Homer is both ancestor and guide" (20). From different clues, "Kazantzakis has created an epic that is rich in myth and in symbol, in speculation about the nature of man and his universe, in plans for expanding the force of our spiritual lives. In many ways, his effort is more daring than Homer's and in many ways it is more successful. Both poets masterfully organize a vast body of complex and often contradictory material; both attempt in a sense to transmit all the knowledge of their times and to dramatize the universality inherent in seemingly local incidents" (41). Levitt examines very closely the verses of The Odyssey: A Modern Sequel and criticizes its major events and characters.

163. _____. "A Modern Byzantine Mosaic: The Greek Passion of Nikos Kazantzakis." Neo-Hellenika 3 (1978): 7-36.

This is a close study of The Greek Passion. The author claims that this novel is the proof of Kazantzakis' modernity, the perfect union of Greece and the West. "Integrated into his fiction are those

intellectual forces which have shaped the sensibility of our time: not only Bergson and Nietzsche, his philosophical masters, but Freud and Jung, Frazer and Marx are at work in his work, acting together to communicate the theme of man's alienation in an unconcerned universe" (7). On the other hand, elements are also drawn from Greek sources: "the Cretan Renaissance, the tradition of the Byzantine romance, and the art and folk culture developed during centuries of isolation from the rest of the world. This duality of subject and theme, of the influence of Greece and the West, is the heart of this work" (7)

164. _____. "The Modernist Kazantzakis and The Last Temptation of Christ." Mosaic 6, no. 2 (Winter 1973): 103-124.

For most Modernists, "myth is essentially an aspect of structure and a means of commenting ironically on the diminished life of our times as compared to the heroic past" (104). But, Kazantzakis' handling of myth is significantly different from that of his contemporaries. In The Last Temptation of Christ in particular, "myth is employed not as an expression of Modernist alienation but as a potential solution to the *angst* which besets us, not as a means of diminishing man but as a way of uplifting him once again" (104). The distinction arises directly out of Kazantzakis' background: although he was educated in Europe and lived there for a long period of time, he nonetheless thought of himself not as European but as Cretan. In the second part of the article, Levitt discusses how Kazantzakis uses the Gospel myth in this novel.

165. _____. "Nationalism and Literature: Crete, Kazantzakis and Freedom or Death." Bulletin of Pennsylvania Council of Teachers of English 19 (May 1969): 22-28.

This article discusses how Levitt views Kazantzakis' Freedom or Death as the novel that emphasizes, more than any other, the Cretan spirit in his works. This item is not available for de visu examination.

166. Littlewood, A. R. "The Apple in the Sexual Imagery of Kazantzakis: A Study in the Continuity of a Greek Tradition." Neo-Hellenika 3 (1978): 37-55.

A notable characteristic of Kazantzakis' writings is his extreme receptivity to sensations. "When he recalled a country that he had visited what would come to mind were 'colors, fruits, women' and the odors of orchards, alleys and armpits" (37). In this article Littlewood

traces the use of apple as an erotic connotation in Greek tradition and in Kazantzakis' novels and The Odyssey: A Modern Sequel, believing that his use of the apple is the continuity of a Greek tradition.

167. Louise, Marie and Bidal Baudier. "Νίκος Καζαντζάκης." (Nikos Kazantzakis) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 117-120.

Even if Kazantzakis lived abroad for so many years and was influenced by different foreign philosophies, most of his works are related to his hometown, Crete. In his childhood, he witnessed the hardship of Cretans under the Turkish rule and their struggle for freedom. In this article, the authors review Kazantzakis' personality and life and the historical, the national, and the family elements which influenced him.

168. Λούρος, Ν. Κ. (Louros, N. K.). "Ο Ψυχοσωματικός Αγωνιστής." (A Fighter of Spirit and Fresh) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 22-23.

The author praises Kazantzakis as a brave fighter who has struggled all his life trying to find a way to be saved both physically and spiritually. Kazantzakis never compromised. He was always struggling to find the truth of life. In the meantime, he was also trying to create something new without imitating his teachers.

169. Μαγκλής, Γιάννης. (Manglis , Giannis) "Γράμμα στο Νέο Φίλο Σχετικά Με το Νίκο Καζαντζάκη." (Letter to young friend about Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 249-258.

In this article, Manglis reviews his friendship with Kazantzakis and his literary career. In the text, the author cites now and then passages from his conversation with Kazantzakis. The author also provides some background information about the writing of Zorba the Greek and The Odyssey: A Modern Sequel.

170. Manousakis, George. "The Characters in Freedom or Death: A Kazantzakean Anthropological Scale." The Charioteer 22/23 (1980/1981): 66-102.

In this article, Manousakis discusses in great depth the

primary and secondary characters in Kazantzakis' Freedom or Death and compares them with those in his other works Saviors of God: Spiritual Exercises, Zorba the Greek and The Odyssey: A Modern Sequel. According to Manousakis, the "majority of characters in Freedom or Death exhibit less 'purposeful direction' than those in any other work by Kazantzakis. The basic reason for this may be traced to the fact that the author derived his raw material from memory... Another reason is Kazantzakis' intention to remain close to this foundation in his creation of a most realistic and objective picture of Crete, and of Megalokastro in particular" (66).

171. Μανουσάκης, Γιώργης. (Manousakis , Giorgis). "Ο Καπετάν Μιχάλης." (Captain Michalis) Νέα Εστία (Nea Estia) 114, no. 1348 (September 1, 1983): 1060-1063.

In this short essay, Manousakis discusses the hero in Kazantzakis' Freedom or Death. He explores the origins of the personality of Captain Michalis. There is strong evidence showing that many elements of this hero are from Kazantzakis' father. The Cretan influence on this novel is also briefly mentioned in the discussion.

172. Max, Tau. "Ο Φίλος μου Νίκος Καζαντζάκης." (My Friend Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 137-141.

Max writes this article in memory of Kazantzakis. He reviews his friendship with Kazantzakis and their meetings. Max discusses Kazantzakis' personality and reveals some unknown details of his life.

173. Μερακλής, Μ. Γ. (Meraklis, M. G.). "Η Παράξενη Ρωμιοσύνη του Καζαντζάκη." (The Strange Hellenism of Kazantzakis) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 83-88.

Although Kazantzakis is exposed to the world culture and has different kinds of foreign elements in his works, the author believes that Kazantzakis is also a speaker for the Greek nation; he is Homer of modern Greece. Based on elements from Freedom or Death, Meraklis believes that Kazantzakis uses Captain Michalis to represent a wild expression of the Greek nation in its most critical moment.

174. Merlier, Octave. "Πρόλογος στην Ασκητική του Ν. Καζαντζάκη." (Prologue to: Nikos Kazantzakis, Ascèse: Salvatores Dei) Νέα Εστία

(Nea Estia) 66, no. 779 (Christmas 1959): 96-105.

After discussion about people from different parts of Greece, Merlier claimed that the Cretans are the most representative and have all the characteristics of Greeks. He stressed that Kazantzakis, like Venizelos, was essentially a Cretan, and likens Cretan characteristics to those attributed by Thucydides to the ancient Athenians. Zorba the Greek is examined closely as the basis of discussion.

175. Μηναδάκης, Νίκος. (Minadakis , Nikos) "Μια Άγνωστη Φιλία του Νίκου Καζαντζάκη." (An Unknown Friendship with Nikos Kazantzakis) Νέα Εστία (Nea Estia) 89 (1971): 74-84.

Very few people know that in the U.S. there was a good friend of Kazantzakis since childhood called Emmanuel Papastephanou who lived in Boston for thirty four years and died in 1955. Minadakis reveals some biographical information about Papastephanou and his relationship with Kazantzakis. Also included are twenty letters that Papastephanou had received from Kazantzakis.

176. Μητσάκης, Κάρολος. (Mitsakis , Karolos) "Το Επίγραμμα στον Τάφο του Καζαντζάκη και ένας Στίχος του F. G. Klopstock." (The Epigram on Kazantzakis' Tomb and a Verse of F. G. Klopstock) Νέα Εστία (Nea Estia) (November 1, 1962): 1595.

After examining some of Kazantzakis' works like The Saviors of God: Spiritual Exercises, Mitsakis is unable to find any direct source in Kazantzakis' own work for the famous statement on his tomb. So, he notes a parallel with Klopstock's "Wer nicht fürchtet, nicht hofft, nur der ist glücklich." Mitsakis also makes a comparison of *glücklich* (happy) with *eleutheros* (free).

177. Mihailidis, Kostas. "Ascent, the Interpretive Figure of Being in Nikos Kazantzakis." The Charioteer 22/23 (1980/1981): 103-115.

The term *Ascent* is fundamental to ancient philosophical thought, which can be traced back to Parmenides. In this article Mihailidis tries to interpret the meaning of Kazantzakis' *ascent* in his autobiographic work Report to Greco. Mihailidis claims that "Kazantzakis' ascent differs form the struggle of Camus' hero, Sisyphus. The ascent of Kazantzakis has a meaning, and its meaning is transubstantiation. The transubstantiation, like ecstatic transcendence,

is also true freedom. Freedom, as Kazantzakis conceives it nevertheless, is not exclusively a state of consciousness... (it) has the character of a hypostatized substance" (115).

178. Μινωτής, Αλέξης. (Minotis , Alexis) "Με τον Νίκο Καζαντζάκη." (With Nikos Kazantzakis) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 180-187.

This is an article in memory of Nikos Kazantzakis. Minotis, who was also a Cretan, had some very interesting meetings with Kazantzakis. In this article, Minotis revealed some details of these meetings and told his feelings when he read the works of Kazantzakis. In addition, he also talked about the day when Kazantzakis' coffin arrived from Germany.

179. Mirambel, André. "Γύρω στο Έργο του Καζαντζάκη." (About the Works of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 163-177.

This is a talk that the author gave at the Comite France-Grèce on May 13, 1958. Mirambel reviews first the life of Kazantzakis as well as the influence that he received from different philosophers. In the second part of the speech, the author talks about the travels of Kazantzakis in many countries and their relationship with his works. At last, Mirambel discusses and compares some of the major works of Kazantzakis claiming that there is a kind of unity in his works.

180. _____. "Η Σημερινή Ελλάδα στο Έργο του Νίκου Καζαντζάκη." (Today's Greece in Nikos Kazantzakis' Works) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 106-114.

Greece is a small country with great people and a great culture. The writing of Kazantzakis is rooted in the rich soil of the Greek cultural heritage and today's Greek life. One may find today's Greece in many of Kazantzakis' works. This article examines the influence of today's Greece to Kazantzakis' major works, namely, Zorba the Greek, Death or Freedom, etc.

181. Moatti-Fine, J. "Odysseus-Moses, or God's Presence in History." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 73-78. Translated from French by Jocelyn M. Phelps.

This is a discussion on the relationship of Kazantzakis' Odysseus with Moses of the Old Testament. In Kazantzakis' The Odyssey: A Modern Sequel, Lenin, Don Quixote, Buddha, and Jesus all come face to face with Odysseus in his African adventures. Only the biblical prophet never appears. Moatti-Fine claims that Odysseus becomes Moses. The reason for this metamorphosis in Odysseus' spiritual itinerary is: "The true prophet doesn't foretell: he announces a present requiring human decision in a present where the future is being prepared" (74-75). When Odysseus takes on Moses' characteristics, he becomes a prophet in the primary sense of the word, not the one who foretells, but the one who proclaims the Word: "The Lord would speak with Moses face to face, just as a man speaks with a friend" (74-75).

182. Monory, Michel. "Η Φλόγα και ο Κύκλος: Η Περιπέτεια του Χριστόφορου Κολόμβου στο Θέατρο του Καζαντζάκη και του Κλωντέλ." (The Flame and the Cycle: The Adventure of Christopher Columbus in the Theatrical Works of Kazantzakis and Claudel) Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 86-98.

This is a speech given in Athens in March 1968. Monory compares here the treatment of Christopher Columbus in the plays of Kazantzakis and Paul Claudel, the French playwright. Claudel believes that due to the popularity of the historical figures, it is very difficult to handle them because the author does not have the necessary freedom in his writing. But this fact did not bother Klaudel nor Kazantzakis. Monory compares the two plays and claims that although there are many differences in their plays, they can satisfy the most complicated audience, since in both plays Christopher Columbus has his originality.

183. _____. "Ο Καζαντζάκης και οι Εικόνες της Φωτιάς." (Kazantzakis and the Images of Fire) Νέα Εστία (Nea Estia) 90, no. 1067 (Christmas 1971): 179-191.

Monory examines here Kazantzakis' use of flame as imaging in some of his works: The Odyssey: A Modern Sequel, The Last Temptation of Christ, The Saviors of God, etc. and compares it with other contemporary writers such as Bachelard. Monory claims that the key function of fire in Kazantzakis' works is purification.

184. Moore, E. T. "A City in Torment over Kazantzakis." Bulletin of the

American Library Association 62 (April 1963): 305-306.

Moore describes attempts by clergymen in southern California in early 1960s to have The Last Temptation of Christ removed from public libraries, because they considered it blasphemous. The issue of censorship is mentioned in the discussion.

185. Μουστάκας, Βελισσάριος. (Moustakas , Velissarios) "Η Παγκοσμιότητα και οι Αντιθέσεις του Καζαντζάκη." (The Universality and Contradictions of Kazantzakis) Κνωσός (Knosos) (May 1958): 61-63.

This item is not available for de visu examination.

186. Μουτσόπουλος, Ε. (Moutsopoulos E.) "Οι Προεκτάσεις του Μπεργκσονισμού στο Έργο του Καζαντζάκη." (The Extension of Bergsonism in Kazantzakis' Works) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 26-27.

It discusses the basic ideas of Bergsonism and its influence in Kazantzakis' major works: Zorba the Greek, The Saviors of God: Spiritual Exercises, etc. Moutsopoulos claims that Kazantzakis uses the different characters in his numerous works to explain his understanding of Bergsonism and the philosophy of Nietzsche as well.

187. Νικολάιδης, Αριστοτέλης. (Nikolaidis , Aristotelis) "Καζαντζάκης ή ο Οδυσσέας της Εξαλλαγής." (Kazantzakis or the Changed Odysseus) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 121-127.

This essay is a criticism of Kazantzakis' The Odyssey: A Modern Sequel. It discusses Kazantzakis' philosophical ideas in this work, its writing style, and its language. The author also compares this work with The Saviors of God: Spiritual Exercises. Nikolaidis believes that "The Odyssey: A Modern Sequel is not a didactical work or a work seeks for followers. It is a work which tries to awake the Odysseus in everyone of us."

188. Notopoulos, James A. "Kazantzakis' Golden Extremes." The Virginia Quarterly Review 35, no. 2 (Spring 1959): 320-326.

Since Kazantzakis' Odyssey is entitled "A Modern Sequel," it is well to relate it not only with Homer but also with Joyce' Ulysses.

This article compares the use of mythical method in Homer, Joyce, and Kazantzakis's works. According to Notopoulos, "whereas Joyce manipulates the Odyssey myth to depict the anarchy and futility of modern life, Kazantzakis manipulates it to depict the splendor and potentialities of the human spirit. In this he is far closer to the Greek tradition as well as to the poetic intent to Homer himself" (326).

189. Παναγιωτόπουλος, Ι. Μ. (Panagiotopoulos, I. M.) "Νίκος Καζαντζάκης: Ένας Χαρακτηρισμός, Γραμμένος Δυό Χρόνια, Πριν Πεθάνει ο Καζαντζάκης." (Nikos Kazantzakis: A Characterization Written Two Years Before Kazantzakis' Death). Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 86-89.

This article gives a general discussion about Kazantzakis' personality, philosophy and art. Panagiotopoulos claimed that Kazantzakis had brought new ideas into the Greek literature. Kazantzakis was fighting a double-front battle: to earn his soul and to earn his expression. In his numerous works he created, with great skill, many heroes. Through them, Kazantzakis expressed his philosophical thinkings.

190. _____. "Ο Ένας Καζαντζάκης, Ο Ταξιδιώτης." (Kazantzakis as a Traveler) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 142-146.

Kazantzakis was a writer, a poet, a thinker, but he is also a traveler. In his life, Kazantzakis traveled many places in the world. This article reviews Kazantzakis' traveling experience and discusses his various travel books. Panagiotopoulos also discusses the relationship of traveling with writing and how it influenced Kazantzakis' works like The Odyssey: A Modern Sequel.

191. Παπαδόπουλος, Αριστοτέλης. (Papadopoulos , Aristotelis) "Ο Καζαντζάκης στον Καύκασο." (Kazantzakis in Caucasus) Κνωσός (Knosos) (May 1958): 59-60.

This item is not available for de visu examination.

192. Papaionnou, John G. "Kazantzakis and Music." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 79-83.

The author discusses the subject from two distinct points of view: "one, how Nikos Kazantzakis felt about music; and two, the use composers have made of his texts or ideas. In the first approach, the references to music in Kazantzakis' works are examined. There, two archetypal modes of human expression, singing and dancing, are very frequently mentioned." The reason is that Kazantzakis often "felt compelled to describe in detail and depth the gradual development of psychological conditions that lead to an imperative necessity for singing or dancing" (79). The second point of view is a discussion on music written by various composers, Greek or foreign, on texts or ideas by Kazantzakis. "There are two main cases: one, incidental music, serving as an accompaniment to the numerous performances of Kazantzakis' play, or novels adapted for the theater; and two, more autonomous music based on his texts and/or ideas" (81).

193. Παπαμαύρος, Μιχάλης. (Papamauros Michalis) "Αναμνήσεις από το Νίκο Καζαντζάκη." (Memories from Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 231-234.

The author met Kazantzakis in the 1920s. Their relationship remained since that time. This article is in memory of Kazantzakis. It provides some background information about the activities of Kazantzakis in these years. It also discusses Kazantzakis' personality and his religious view.

194. Παπανούτσος, Ε. Π. (Papanoutsos, E. P.) "Συγγραφέας ΄Αλλης Κλίμακας." (Writer with a Different Scale) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 24-25.

Kazantzakis is outstanding both in quality and quantity of his works. He belongs to Greece and the world as well. He influences spiritually and morally our social life. But at the same time, we have to admit that Kazantzakis does not keep the same high quality in all his works. For example, in his The Odyssey: A Modern Sequel we can find some weaknesses like the decrease of imagination and the slackness of style. In his theatrical works, there are some stereotypes with the heroes.

195. _____. "Ο Καζαντζάκης." (Kazantzakis) Κνωσός (Knosos) (May 1958): 51-52.

This item is not available for de visu examination.

196. Παπαθανασόπουλος, Θανάσης. (Papathanasopoulos , Thanasis) "Ο Καζαντζάκης Νομικός."(Kazantzakis the Lawyer) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 135-139.

Although Kazantzakis was involved in writing almost all his life, he began as a law student. Papathanasopoulos discusses here the activities and works of Kazantzakis for the periods from 1902 to 1906 when he was a law student in the University of Athens and 1907-1909 when he had his graduate studies of law in Paris. Papathanasopoulos emphasizes the knowledge that Kazantzakis learned in those years, especially that from Nietzsche.

197. Παρλαμάς, Μ. Γ. (Parlamas, M. G.) "Η Συμφωνία Ανθρώπου και Υπεράνθρώπου." (The Symphony of Man and Superman) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 203-205.

This article is an introduction to ten unpublished letters by Kazantzakis to his parents and family when he was a student. Parlamas discussed here the importance of Crete in the works of Kazantzakis, especially in The Odyssey: A Modern Sequel. Parlamas also gave credits to Katsimbalis and the Cretan Historical Research Society for their efforts in gathering materials written by Kazantzakis. The ten letters by Kazantzakis are included at the end of the article.

198._____. "Το Τέλος της Οδύσσειας." (The End of the Odyssey) Κνωσός (Knosos) (May 1958): 44-45.

This article commemorates Kazantzakis' life and emphasizes his Cretan characteristics. This item is not available for de visu examination.

199. Περίδης, Μιχάλης. (Peridis , Michalis) "Οι Αντιθέσεις του Καζαντζάκης."(The Contradictions of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 218-221.

Peridis claims that since Kazantzakis is merely a poet and artist, not a philosopher who follows certain scientific system, there are many contradictions in his works. In this article, the author gives examples of contradictions in some of Kazantzakis' major works: The Odyssey: A Modern Sequel, The Saviors of God: Spiritual Exercises, etc.

and compares them.

200. Πετρέας, Γ. (Petreas , G.) "Ο Καζαντζάκης στην Αντίπολη." (Kazantzakis in Antibes) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 201-202.

Petreas had a meeting with Kazantzakis in the 1950s. In this article, Petreas recalled that meeting and the conversation with Kazantzakis about the modern Greek literature and art. Kazantzakis showed respect to everyone's endeavor in the field. In this meeting, Kazantzakis also expressed his love to the young writers.

201. Πετσάλης-Διομήδης, Θ. (Petsalis-Diomidis , Th.) "Μια Τραγωδία με τον Τίτλο 'Καζαντζάκης'."(A Tragedy Entitled "Kazantzakis") Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 33-35.

This article reveals the tragicalness of Kazantzakis and his works. Petsalis-Diomidis reviews the life of Kazantzakis with the conclusion that his life was a tragedy. In order to pursue his ultimate goal, "to transubstantiate the flesh to spirit," he suffered enormous anxieties through his life. Even though he tried so hard, every thing came so late to him. But, did he eventually become free? Maybe he himself was not sure.

202. Poulakidas, Andreas K. "Dostoevsky, Kazantzakis' Unacknowledged Mentor." Comparative Literature 21 (Fall 1969): 307-318.

Along with Nietzsche and Bergson, Dostoevsky was the third major nineteenth-century influence on Kazantzakis' thought. The author of the article claims that it is Dostoevsky's faith in the goodness of man that gives Kazantzakis' novels humanity and warmth.

203. _____. "Kazantzakis' Zorba the Greek and Nietzsche's Thus Spake Zarathustra." Philological Quarterly 49, no. 2 (April 1970): 234-244.

This article compares Kazantzakis' Zorba the Greek with Nietzsche's Thus Spake Zarathustra trying to explore the direct influence of Nietzsche's influence in Kazantzakis' work. Poulakidas claims that "in practice and technique, the actual model for the writing of Zorba the Greek has been Nietzsche's Thus Spake Zarathustra, a work that clearly illustrates and communicates Nietzsche's theory concretely and metaphorically as well." But the author also believes

that "Zorba ... is not Zarathustra, but one aspect of him. Zarathustra has *Ataraxia* (imperturbability) and *sophrosyne* (prudence), virtues mainly attributed ... to the Boss, as well as a limited amount of *paraphrosyne* (folly), the primary attribute of Zorba." Kazantzakis developed the idea of Nietzsche and went beyond the divided and psychotic being of Nietzsche "by creating two integrated, wholesome, and sane individuals out of the original, but imperfect, one" (243-244).

204. _____. "Kazantzakis and Bergson: Metaphysic Aestheticians." Journal of Modern Literature 2, no. 2 (1971-1972): 267-283.

This essay is an examination of Bergsonism especially Bergson's theory on creative evolution and influence as the Kazantzakis' "transubstantiation" (Μετουσίωσης). Zorba the Greek, and Freedom or Death are used in the discussion to see Bergson's influence in the narrative technique of Kazantzakis. Poulakidas believes that "Kazantzakis quotes Bergson as saying that philosophy has a greater kinship to art than to science, because both are grounded on intuition" (283).

205. _____. "Kazantzakis' Recurrent Victim: Woman." Southern Humanities Review 6, no. 2 (Spring 1972): 177-189.

Kazantzakis' art is Herculean, masculine and very Greek. In it is revealed "the mystique of the Greek male. There is no dominant heroine or female protagonist in any of his works... Kazantzakis seems to say the world is a stage built only for men" (177). He "creates Homeric men like Odysseus, Agamemnon, and Achilles, who grapple with manly, adventurous, and dangerous affairs and who are not domesticated or emasculated by woman" (177). Like Homer, Kazantzakis is inclined to believe that "for each of the sexes nature has set definite roles and duties that should not be confused or distorted" (179). Furthermore, Kazantzakis is also very Faustian. "Marriage, with its ugly concomitants... is a product of civilization that attempts to extinguish man's divine spark and that lulls man into complacency, compromise, and common sense; virtues, no doubt, for woman, but vices for any real man... Thus, Kazantzakis' men are hard on women if their manliness is threatened" (179). The article compares the treatment of male and female roles in Kazantzakis' works with that of Homer, Joyce, Whitman, Dostoevsky, etc. The influence from Nietzsche in terms of the treatment of women is also examined.

206. _____. "Kazantzakis' Spiritual Exercises and Buddhism."

Comparative Literature 27, no. 3 (Summer 1975): 208-217.

After a review of the historical evidence and the work, Poulakidas claims that Spiritual Exercises has certainly been influenced by the doctrine and discipline of oriental religions, primarily that of Buddhism and Brahmanism. Kazantzakis did incorporate a number of basic doctrines of these religions, but they are not treated systematically nor are other philosophical and theological elements foreign to them excluded. Poulakidas analyzes the basic elements of Buddhism and their influence on the novel. A comparison of the oriental thoughts with Bergson's ideas, particularly his concept of *elán vital*, has also been indicated.

207. _____. "Kazantzakis as a Symbolist Poet." Folia Neohellenica 4 (1982): 160-181.

Kazantzakis' The Odyssey: A Modern Sequel not only observes the traditional myth of the epic, but is also in its essence very untraditional. Poulakidas claimed that Kazantzakis is one of the last major Symbolist poets, one that has not as yet been discovered and placed in the pantheon of Symbolist writers. Using many passages from The Odyssey: A Modern Sequel and letters to Prevelakis, Kazantzakis' best friend, Poulakidas tried to understand the nature of Kazantzakis' symbolism as it is expressed in his epic. Poulakidas also compares Kazantzakis with Mallarmé and T. S. Eliot in the discussion.

208. _____. "Nikos Kazantzakis: Odysseus as Phenomenon." Comparative Literature Studies 6 (June 1969): 126-140.

"Kazantzakis may be considered more an artist of philosophies than of styles, of content than of form. In order to understand this statement, it is important to recognize biographically and to investigate chronologically the phenomenon that was Kazantzakis' intellectual odyssey. His philosophy was really not limited by or nurtured in or concentrated around one philosophy or one system of philosophy. As it was said of Odysseus in Homer's epic, it can be said of Kazantzakis, the author of The Odyssey: A Modern Sequel, 'he saw the cities of many men and he learned their ways'. All major philosophies appealed to him; reading and traveling were as much a part of his life as translating and writing. In theory and in travels he resembled Odysseus. In this article, the author traces chronologically the intellectual and philosophical background of Kazantzakis' work -- "the phenomenon that was Kazantzakis's intellectual odyssey" emphasizing his

'Odyssean' eclecticism" (126).

209. _____. "Nikos Kazantzakis 'Odysseus as a Symbol'." Filologia Moderna 9, no. 37 (November 1969): 3-22.

In his modern epic, "Kazantzakis observed man's spiritual and cultural development and his historical struggle. Man basically has been the same throughout the centuries. The eternal questions that agonize man's soul have troubled every sensitive and conscious human being. On the basis of this assumption, Kazantzakis chose a well-known figure from antiquity to represent his modern man. This was Odysseus. However, the models of man throughout the centuries differ, because civilizations and cultures evolve and change as all things do" (13). So Kazantzakis' Odysseus' history extends beyond Homer's work. "Kazantzakis presents a unified, comprehensive, and up-to-date version of man" (13). Poulakidas discussed Kazantzakis' effort in creating a symbol of modern man as well as the reflection of Nietzsche's Dionysianism and Apollonianism, Bergson's mysticism, and Dostoevsky's Christian humanism in Kazantzakis' works.

210. _____. "The Operatic Aspects of Kazantzakis' Broken Souls." Folia Neohellenica 5 (1983): 157-173.

In 1908 Kazantzakis wrote Broken Souls (Σπασμένες Ψυχές) which was one of his early works. In this article, Poulakidas examined very closely the background of the birth of this work, the stories in the novel, the relationship of this novel with other works of Kazantzakis during that time, like Serpent and Lily and how they relate to his later works.

211. _____. "Steinbeck, Kazantzakis, and Socialism." Steinbeck Quarterly 3 (Summer 1972): 62-72.

This article points out similarities in attitude and technique between two writers with special emphasis on Steinbeck's In Dubious Battle and Grapes of Wrath, Kazantzakis' The Fratricides and the Greek Passion.

212. Πουλιόπουλος, Νίκος. (Pouliopoulos , Nikos) "Η Πολιτική Φυσιογνωμία του Νίκου Καζαντζάκη." (The Political Face of Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 280-287.

There were some periods during which Kazantzakis was involved in the political affairs of Greece. In 1945, Kazantzakis became the leader of a small socialist party called the Democratic, Socialist Party of Greece. The aim of this party was to unite all the splinter groups of the noncommunist left. This article examines this event and the political ideas of Kazantzakis covering January 1945 to February 1946.

213. Πουσκούρη, Ελένη. (Pouskouri , Helen) " Ένα Απόγευμα με τον Καζαντζάκη." (An Afternoon with Kazantzakis) Νέα Εστία (Nea Estia) 52 (October 15, 1952): 1388-1390.

The author talks about an interesting afternoon that she spent with Kazantzakis in Antibes, France in 1950. In the meeting, Kazantzakis described his elation at finding the proper demotic words to use in his translation of Homer's Iliad. They also discussed the translation of his works into foreign languages.

214. Presley, Del E. "Buddha and the Butterfly: Unifying Motifs in Kazantzakis' Zorba." Notes on Contemporary Literature 2, no. 1 (Jan. 1972): 2-4.

In this article, Presley concentrates on two motifs which are central to the narrator's consciousness in Kazantzakis' Zorba the Greek: his preoccupation with Buddha and the metaphor of himself as a butterfly. Presley claims that "the metaphor for the narrator's transition from the limited wisdom of Buddha to the unlimited life of Zorba is the butterfly... By comparing poetically the narrator's development of consciousness to an emerging butterfly, Kazantzakis effectively reveals the painful intellectual struggle" (3).

215. Πρεβελάκης, Παντέλης. (Prevelakis , Pandelis) "Νίκος Καζαντζάκης – Συμβολή στη Χρονολογία του Βίου Του." (Nikos Kazantzakis: A Contribution to the Chronology of His Life) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 2-30.

Prevelakis was Kazantzakis' best friend for more than thirty years (1926-1957). He summarized here the facts of Kazantzakis' literary career, year by year from 1883 to 1957 based on the letters, books, and souvenirs that he received from Kazantzakis, the materials kept by Helen Kazantzakis, and different publications.

216. _____. "From Nikos Kazantzakis and his Odyssey." The

Charioteer 1, no. 1 (Summer 1960): 10-36.

This article is selected from some sections in Prevelakis' book Nikos Kazantzakis and his Odyssey. The article has five parts. In part one, Prevelakis discusses his first meeting with Kazantzakis, Kazantzakis' character and personality and how he was influenced by different kinds of philosophies. In parts two to four, the author examines Kazantzakis' The Saviors of God: Spiritual Exercises and The Odyssey: A Modern Sequel and makes a comparison of these two works. In the last part of the article, Prevelakis discusses the seven drafts of The Odyssey: A Modern Sequel.

217. _____. "Kazantzakis: Life and Works." The Charioteer 22/23 (1980/1981): 23-65.

This is a memorial address on the occasion of the twentieth anniversary of Kazantzakis' death, delivered on October 26, 1977 in the hall of St. Mark's Basilica, Iraklion, Crete. It is an overview of Kazantzakis' life and works. Prevelakis reviews chronologically Kazantzakis' life and his works from 1883 the time of his birth until his death in 1957. In the article, Prevelakis explores Kazantzakis' "Cretan Glance," the influence from different philosophers, religions, his travels, and his major works including The Saviors of God: Spiritual Exercises, Saint Francis, The Odyssey: A Modern Sequel, Zorba the Greek, Report to Greco and his travel books. Kazantzakis' contribution to modern Greek language is also discussed here.

218. _____. "Kazantzakis-Sikelianos: The Chronicle of a Friendship." Journal of the Hellenic Diaspora 10, no. 4 (Winter 1983): 5-20.

This was a talk given on March 15, 1982 at ceremonies during which the author was presented with an honorary doctorate by the University of Athens. As soon as Kazantzakis and Sikelianos met for the first time, on November 11, 1914, in Athens, they recognized each other immediately as blood brothers. The two poets had much in common: their island origins and common traditions, their faith in the demotic tongue, their lofty spirituality. Each considered himself predestined for a mission loftier than that of a mere man of letters. They wished to become initiators and prophets. It traces chronologically the friendship between Kazantzakis and Sikelianos: their first meeting, their wanderings in Athos and Greece, their difference which resulted in separation, and their reunion. Much historical background information is included in the discussion.

219. Prince, Harold. "Broadway Figures." Playbill 6 (1969): 6-14, 42-43.

This is a diary by the producer responsible for the musical version of Zorba the Greek covering Sept. 1967 to Nov. 1968 reflecting Kazantzakis' novel. The diary was written in New York, London and Crete. Some photos taken in Crete are also included.

220. Προύσης, Κώστας Μ. (Prousis, Kostas M.) "Το Πρόβλημα "Καζαντζάκης'." (The Problematic "Kazantzakis") Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 78-82.

The author claims that Kazantzakis is first of all a philosopher. His works are basically the expression of his philosophical ideas with different elements from Greek history, mythology, contemporary Greek life, and his Cretan experience. The author emphasizes the importance of The Saviors of God: Spiritual Exercises believing that this work has the essence of Kazantzakis' ideas and the other works serve as comments of it.

221. Θεοδωρόπουλου, Αύρα. (Theodoropoulou , Aura) "Το Μήνυμα της Ασκητικής." (The Message of The Saviors of God: Spiritual Exercises) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 203.

The author of the article was a friend of Kazantzakis. Once they had a conversation on The Saviors of God: Spiritual Exercises. Kazantzakis said that "the God is hidden in every idea. You must break the idea and let God free. And give him a more spacious idea to stay" (203).

222. Θέρος, Άγις. (Theros , Agis). "Με τον Νίκο Καζαντζάκη." (With Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 235-238.

Theros is also a Cretan like Kazantzakis. He had a friendship with Kazantzakis since 1907. In this article, Theros discusses the life of Kazantzakis, his travels around the world and his personality. Some of the letters that Theros received from Kazantzakis were cited.

223. Θρύλος, Άλκης. (Thrylos , Alkis) "Το Θεατρικό Έργο του Καζαντζάκη." (Kazantzakis' Theatrical Works) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 211-217.

This article discusses some of the plays by Kazantzakis: Christophoros Columbus, Capodistrias, and Constantine Palaiologos. Thrylos cites several passages from these plays in his discussion. In addition, there are reproductions of sketches by Kalomoiris for the musical version of Constantine Palaiologos and The Master Builder.

224. Raizis, M. Byron. "Kazantzakis' Ur-Odysseus, Homer, and Gerhart Hauptmann." Journal of Modern Literature 2, no. 2 (1971-1972): 199-214.

Raizis introduces the background of Kazantzakis' verse drama Odysseus published in 1922 and compares it to Gerhart Hauptmann's The Bow of Odysseus concluding that Hauptmann's work encouraged Kazantzakis rather than influencing him decisively as Prevelakis claimed. The difference between Kazantzakis and Homer in handling Odysseus and gods is also discussed.

225. _____. "Nikos Kazantzakis and Chaucer." Comparative Literature Studies 6 (June 1969): 141-147.

"Kazantzakis' realistic fiction was based on personal experiences, on a knowledge of the political and social history of the periods he re-created in his novels, and on direct and indirect literary influences. Several characteristic examples are mentioned in this article. In his book England, Kazantzakis showed his familiarity with Chaucer's works by quoting and commenting on fifty-eight lines from the Summoner's Tale. Kazantzakis was impressed by the itinerant monk of Chaucer and, most probably, allowed this Chaucerian character to influence the farcical episode of the fat monk from Athos in his last--The Fratricides" (141).

226. _____. "Symbolism and Meaning in Kazantzakis' The Greek Passion." Ball State University Forum 11 (Summer 1970): 57-66.

The author discusses how Kazantzakis used symbolism in the roles played by the characters in The Greek Passion. This item is not available for de visu examination.

227. Ραυτόπουλος, Δημήτρης. (Rautopoulos , Dimitris) "Τα Πρόσωπα της Ασκητική του Καζαντζάκη." (The Characters in The Saviors of God: Spiritual Exercises of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 331-347.

In The Saviors of God: Spiritual Exercises, Kazantzakis reveals his philosophical and ideological ideas. Rautopoulos examines the different elements in this work and compares the similar elements in other works of Kazantzakis: Zorba the Greek, The Last Temptation of Christ, Report to Greco, etc.

228. Rexine, John E. "Kazantzakis's 'Cretan Glance' and his 'Politics of Salvation'." Journal of the Hellenic Diaspora 9, no. 1 (Spring 1982): 91-97.

This is a review of two books about Kazantzakis: The Cretan Glance: The World and Art of Nikos Kazantzakis by Morton P. Levitt and Kazantzakis: The Politics of Salvation by James F. Lea. Rexine claims that Levitt rightly uses The Saviors of God: Spiritual Exercises as the foundation upon which he develops his exegesis of Kazantzakis. It is his purpose to seek out those things that are especially Cretan in Kazantzakis. Levitt is clear in some major issues about Kazantzakis, like the understanding of freedom and God. In conclusion, Rexine believes that Levitt "performs a superb service by underlining the Cretan essence of Kazantzakis' creative work" (94). In terms of Lea's book, Rexine believes that his emphasis on Kazantzakis' critique of science as a path for extricating modern man from his historical predicament is noteworthy.

229. Richards, Lewis A. "Christianity in the Novels of Kazantzakis." Western Humanities Review 21, no. 1 (Winter 1967): 49-55.

Because of his philosophy, especially his explanation of God, Kazantzakis had much trouble with churches during his lifetime and even after his death. Two of his best novels, The Last Temptation of Christ and Freedom or Death, were proscribed by the Greek Orthodox and Catholic churches. Kazantzakis' philosophy, delineated mainly in his The Saviors of God: Spiritual Exercises, as well as in his many tragedies, is considered "deleterious". Richards attempts to explain Kazantzakis' philosophy through a brief look at the Greek Orthodox Church, the structure of Cretan intra-family relations, and Kazantzakis' own nature. The author concludes that the accomplishment of the highest aims of the heroes in Kazantzakis' works is achieved through "a continuous and idealistic struggle... According to Kazantzakis, struggle is the marrow of man's existence. The essence of God is struggle. Man's purpose is struggle. Furthermore, this struggle cannot be understood by

man because he is human and the struggle is superhuman. Man can only think in human terms, yet he must struggle for struggle's sake; otherwise, life has no real purpose. As a consequence of this philosophy, the highest achievement of man is not that he may be free, but that he may be engaged in the fight for freedom. Thus Kazantzakis creates an international faith from a national religion" (55).

230. _____. "Fact and Fiction in Nikos Kazantzakis' Alexis Zorbas." Western Humanities Review 18, no. 4 (Autumn 1964): 353-359.

Most readers think that Alexis Zorbas, the hero in Kazantzakis' novel, Zorba the Greek, is a fictitious character who lived only in the powerful but dreamy imagination of his ascetic author. In this article, Richards reveals some rarely known facts about the "real Zorbas" and their relationship to the stories in the novel. In addition, Richards indicates that because of the familiarity of Kazantzakis to the people and the topography of Crete, he transplanted the action of the novel from Mane, Pelopponisus, the place where the real story happened, to Crete. In conclusion, Richards claims that Kazantzakis "chose Zorbas as the hero because he was the most entertaining man with worldly ideas he had ever met" (359).

231. Riley, Frank. "A Cross in Heraklion." Saturday Review 50 (Oct. 14, 1967): 47-48, 51, 95.

This article describes Kazantzakis' 1957 funeral as well as the banning of services to commemorate Kazantzakis by the Greek government in 1967. This item is not available for de visu examination.

232. Ρουσουπούλου, Αγνή. (Rousoupoulou , Agni) "Τα Σπίτια του Καζαντζάκη." (The Houses of Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 222-230.

During the sixteen-year period of friendship between the author and Kazantzakis, Kazantzakis had been living in three different residences: one in Aigina, Greece and two in Antibes, France. Rousoupoulou talks about the structure of these houses and the activities that Kazantzakis had in these places. Pictures of these houses are included in the text.

233. Ρωμαίος, Κώστας. (Romaios , Kostas) "Ο Καζαντζάκης και ο Λαικός Πολιτισμός της Κρήτης." (Kazantzakis and the Popular Culture in

Crete) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 74-82.

In Kazantzakis' works, there are a great deal of elements from Crete. He uses Crete to represent Greece. This article discusses the relationship of Kazantzakis and his works with the Cretan Culture. Both the cultural tradition of Crete and the historical events happening at the turn of the century which exert influence on Kazantzakis and his works are reviewed.

234. Savvas, Minas. "Kazantzakis and Marxism." Journal of Modern Literature 2, no. 2 (1971-1972): 284-292.

This article is a superficial treatment of Kazantzakis' attitude toward political communism based on the letters that Kazantzakis wrote to Galatea, his first wife in the early 1920s. There is also some discussion of the Communist influence in Kazantzakis' The Last Temptation of Christ and Zorba the Greek.

235. Schweitzer, Renas E. "Νίκος Καζαντζάκης." (Nikos Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 44.

As Albert Schweitzer's daughter, Renas wrote this short article in memory of Kazantzakis. In this article, she praises Kazantzakis' personality.

236. Scouffas, George. "Kazantzakis: Odysseus and the 'Cage of Freedom'." Accent 19, no. 4 (Autumn 1959): 234-246.

Scouffas examined the background and stories of Kazantzakis' The Odyssey: A Modern Sequel claiming that "since Kazantzakis brings to bear on his subject a lifetime of study in philosophy, anthropology, history, religion, and literature, the result is that the basic terms of the exploration become a catalog of the central motifs and dilemmas of modern Western literature. For it is his purpose to expose Odysseus to all the strains and counter-strains that beset modern man, to guide him to a revelatory synthesis that can give him clarity of understanding and ultimate peace, and to do this without depriving him of his status as man" (235).

237. Σφακιανάκης, Γιάννης Γ. (Sfakianakis, Giannis G.). "Ο Νίκος Καζαντζάκης και ο Καπετάν Μιχάλης." (Nikos Kazantzakis and Freedom or Death) Καινούρια Εποχή (Kainouria Epochi) (Winter 1958): 224-235.

This article examines the different philosophical and ideological elements of Kazantzakis' Freedom or Death and its major characters. Sfakianakis believes that this work is a heroic epic after a romantic one. He also compares this work with Homer's Odyssey.

238. Siao, Emi. "Ενας Ευγενικός Αγωνιστής." (A Noble Fighter). Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 200-202.

This article was published in the People's Daily in Peking on November 21, 1957. The author reviews the life and literary career of Kazantzakis and recalls their meeting in Peking when Kazantzakis was visiting China in 1957.

239. Σιδέρης, Γιάννης. (Sideris , Giannis) "Το Ξεμερώνει, ο Σκηνοθέτης του και ο Θίασός του." (The Day Is Breaking, its Director and its Actors). Νέα Εστία (Nea Estia) 64 (July 1, 1958): 1030-1031.

Sideris comments on G. K. Katsimbalis' article about the play The Day Is Breaking and adds some information about the director and the actors of Kazantzakis' play. Sideris even includes here a copy of the program when the play was performed in Athens in 1910.

240. Σπυριδάκης, Γ. (Spyridakis , G.) "Το Πρόσωπο του Οδυσσέα στον Καζαντζάκη και τον Σεφέρη." (The Face of Odysseus for Kazantzakis and Seferis) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 144-150.

This article is a comparison of the treatment of Odysseus in the works of both Kazantzakis and Seferis. Spyridakis quotes many lines selected from The Odyssey: A Modern Sequel. In the conclusion, Spyridakis claims that for Kazantzakis "Odysseus incarnates a brave traveler of infinity who desperately wants to extend his thinking to the Whole or Nothingness" (150).

241. Σταμάτης, Κώστας Μιχ. (Stamatis, Kostas Mich.) "Καζαντζάκης ο Ποιμενικός." (Kazantzakis the Pastoral) Νέα Εστία (Nea Estia) 114, no. 1349, 1350 (September 15 and October 1, 1983): 1164-1168, 1228-1233.

The works of Kazantzakis are very complex, they involve many different philosophies, religions, etc., but there are also some other

elements, e.g., pastoral. Stamatis argues that there are many pastoral elements in Kazantzakis' works, such as The Odyssey: A Modern Sequel, Report to Greco, etc., but the purest pastoral elements are found in his novels, in which Kazantzakis uses everything related to the country's origins in order to have wide resonance from the ordinary people. In the second part of the text, Stamatis concentrates on the pastoral elements in Freedom or Death.

242. Stanford, W. B. "No Rest for Ulysses: From Homer to Kazantzakis." Encounter 13, no. 1 (July 1959): 44-50.

Odysseus or Ulysses are popular names in world literature. They have been used in the works of many authors. Originally they were two different names and it was Homer or an earlier writer who combined them into one. In this article, Stanford reviews the use of Odysseus figure since Homer. The names of many writers such as Dante, Shakespeare, Joyce, Gower, and Cicero are mentioned in the discussion. In terms of Kazantzakis, "he used the three traditional methods of extending and adapting the Odyssean myth: he continued the story after Odysseus' return to Ithaca; he varied the symbolism; and he remodeled the hero" (48).

243. Σταύρου, Θρ. (Staurou , Thr.). "Ομήρου Ιλιάδα." (Homer's Iliad) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 120-125.

Staurou explains the significant meanings of translating Homer's Iliad again: to have a new translation in demotic Greek, and to overcome the shortcomings in previous translations. Staurou reveals some historical background for this new version of translation and compares it to previous ones, especially the one by Pallis. Major characteristics of the Kazantzakis-Kakridis translation are also examined in this article.

244. Stavrou, C. N. "The Limits of the Possible: Nikos Kazantzakis' Arduous Odyssey." Southwest Review 57, no. 1 (Winter 1972): 54-65.

In all of Kazantzakis' works there is a dedicated endeavor to reconcile the flesh with the spirit, the temporal with the eternal, the finite with the infinite, the manifest with the transcendental, the real with the unreal. The article examines this endeavor by discussing Kazantzakis' major works: The Odyssey: A Modern Sequel, Zorba the

Greek, and Report to Greco.

245. _____. "Mr. Bloom and Nikos' Odysseus." South Atlantic Quarterly 62 (Winter 1963): 107-118.

Stavrou examines "the interesting parallels and illuminating differences in the portraits of Homer's Odysseus as drawn by Joyce and Kazantzakis" (107). According to Stavrou, "Kazantzakis' protagonist is a composite figure. He is a combination of Greek demigod, Nietzschean Superman, and equal parts of Gargantua, Pantagruel, and Panurge. He is titanic and prodigious in every respect" (107).

246. _____. "Some Notes on Nikos Kazantzakis." Colorado Quarterly 12 (Winter 1964): 317-334.

This article examines Kazantzakis' philosophy in The Odyssey: A Modern Sequel and his other major works of fiction. This item is not available for de visu examination.

247. Stavrou, Patroclos. "Nikos Kazantzakis and Cyprus." Folia Neohellenica 5 (1981): 65-70.

This article was first published in Greek on Nea Estia; July 1, 1963; 114 (1344): 955-959. The bonds that link Kazantzakis to Cyprus date back to 1926 when he visited the island as a journalist. Kazantzakis loved Cyprus and regarded it as one of the most beautiful places on earth. He also supported Cyprus in her struggle against Great Britain to win her freedom. In this article, Stavrou examines the relationship of Kazantzakis with Cyprus, especially his support to the Cypriot people.

248. Steinmetz, Alexander. "Ο Καζαντζάκης στα Γερμανικά." (Kazantzakis in German) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 239.

This article lists the works of Kazantzakis which were translated into German: Zorba the Greek, The Last Temptation of Christ, Freedom or Death, The Greek Passion, and Saint Francis.

249. Στρατάκης, Νίκος. (Stratakis , Nikos) "Ο Καζαντζάκης Αδιάβλητος Χριστιανός." (Kazantzakis, a Faultless Christian) Κνωσός (Knosos) (May 1958): 58-59.

This item is not available for de visu examination.

250. _____. "Ο Καζαντζάκης Γίγαντας της Γραμματολογίας." (Kazantzakis, a Giant of Literature) Κνωσός (Knosos) (May 1958): 39-40.

This item is not available for de visu examination.

251. _____. "Ο Καζαντζάκης Γνήσιος Κρητικός." (Kazantzakis, a Real Cretan) Κνωσός (Knosos) (May 1958): 34-36.

This item is not available for de visu examination.

252. _____. "Το Μυθιστορηματικό Έργο του Καζαντζάκη." (The Novels of Kazantzakis) Κνωσός (Knosos) (May 1958): 76-77.

This item is not available for de visu examination.

253. Szabó, Kálmán. "Zorbas: A New Model of Unalienated Man." Folia Neoellenica 3 (1981): 130-150.

In discussion of the personality of the hero of Zorba the Greek, there is a diversity in the results yielded by the critics. In this article Szabó discussed these different approaches and examined the work itself with the conclusion that in the figure of Alexis Zorbas, Kazantzakis "created a figure which is formed of the elements of the reality of his own age, and which could not be universal in the writer's own period, nor can it be universal as yet in our days; a figure whose completeness can be attained by the human species only perspectively, through a long historical process, and on a mass-scale" (149).

254. Taylor, Timothy W. "Kazantzakis and the Cinema." Byzantine and Modern Greek Studies 6 (1980): 157-168.

Kazantzakis says: "To succeed in transforming the abstract concepts into simple, clear images is my great aspiration" (157). This article discusses Kazantzakis' theories on film, the distillation of the lessons he learned from motion pictures and later applied to his writing, and the cinematic influence on Kazantzakis' works: Buddha, The Odyssey: A Modern Sequel, and Toda Raba. For Kazantzakis, "cinema served several functions: 1) It forced him to transform his abstract ideas into motion, light and form; 2) it served as a metaphor for th framing between two abysses of both artistic imagination and existence;

3) it represented a Buddha-like playing with masks that are facets of the unified face beneath" (161).

255. Thaniel, George. "Odyssey and Death: A Study of Kazantzakis' Odyssey." Neo-Hellenika 3 (1978): 68-80.

This is a study on the theme of death in The Odyssey: A Modern Sequel. The author examines the relationship of death with the hero investigating in groups the various shapes and turns, which Kazantzakis has given it, to determine to what extent he echoes widespread ideas about death and to what extent he innovates.

256. Theroux, Paul. "'You Orientals!' : Kazantzakis' England." Encounter 39, no. 6 (December 1972): 71-74.

Kazantzakis was surprised and delighted by a great deal that he saw on his visit to England in 1939. Since he found much of what he saw there alien and strange, he thought of himself as an "Oriental." In the article, Theroux discusses Kazantzakis' interesting experience in England as well as his travel book about England.

257. Thiele, Alicia. "Το Μήνυμα του Ν. Καζαντζάκη." (The Message from N. Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 259-262.

This is a speech in memory of Kazantzakis given in Boenos Aires on June 12, 1957. Thiele reviews Kazantzakis' literary career, his philosophical ideas and his major works. According to the author, the most important message that we received from Kazantzakis is to love our life.

258. Τσοπανάκης, Αγαπητός Γ. (Tsopanakis, Agapitos G.) "Η Γλώσσα και το Λεξιλόγιο του Ν. Καζαντζάκη." (The Language and Vocabulary of N. Kazantzakis) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 65-73.

Language is a very important aspect in Kazantzakis' writing. His language is mixed with poetic and prosaic elements full of idioms and expressions used by ordinary people. This essay reveals many interesting characteristics about the language and vocabulary that Kazantzakis uses in his major works. Several approaches are incorporated: phonetic, grammatical, and lexicological. There are many related examples from

different works of Kazantzakis.

259. Τζερμιάς, Παύλος Ν. (Tzermias, Paulos N.) "Κήρακας Δικαιοσύνης." (Herald of Justice) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1958): 147-148.

This article discusses Kazantzakis' novel The Greek Passion. Tzermias explores the meaning of justice in this work pointing out that "for Kazantzakis justice is both an objective rule and a subjective virtue. As a rule, everyone gives depending to his abilities and everyone takes according to his needs. As a virtue, it requires subjection to the rule--even sacrifice to the altar of justice" (147). With crucifixion of Manolis in the novel, Kazantzakis turns justice into a Socratic virtue.

260. Τζερμιάς, Παύλος. (Tzermias , Paulos) "Ο Νίκος Καζαντζάκης και η Κοινωνική Φιλοσοφία." (Nikos Kazantzakis and the Social Philosophy) Νέα Εστία (Nea Estia) 66, no. 779 (Christmas 1959): 136-137.

In this article, Tzermias discusses the problem which Kazantzakis was trying to solve all his life, that is, the dualism of natural law and morality. In all his life, his mind taught him the cruelty of nature which abuses the weak and the delicate, but at the same time his heart pushed him closer to them. Tzermias believes that Kazantzakis' soul was always open to the ideals of love and fraternity which is contrast to Nietzsche's social philosophy. This is confirmed by the stories in his Greek Passion.

261. Will, Frederic. "Kazantzakis' Making of God: A Study in Literature and Philosophy." The Iowa Review 3, no. 4 (Fall 1972): 109-124.

"Kazantzakis' preoccupations with gods are always with him, and constantly grow more complicated. He is in this a man of his and our times. Not only does the term 'god' serve many uses, enable him to express many facets of his own struggle toward self-definition and self-transcendence; he also turns the use of that term into a reason for reflecting onto the term, its use, and its place in the economy of human needs" (115). Will discusses here Kazantzakis' The Odyssey: A Modern Sequel, Saint Francis, and The Saviors of God: Spiritual Exercises trying to explore how Kazantzakis expresses his ideas about gods in these works.

262. Wilson, Colin. "The Greatness of Nikos Kazantzakis." Minnesota Review 8 (1968): 159-180.

Wilson criticizes some of Kazantzakis' major novels and The Odyssey: A Modern Sequel. This item is not available for de visu examination.

263. _____. "Nikos Kazantzakis." London Magazine 1 (Dec. 1961): 80-89.

This is a general introduction to Kazantzakis' thought examining The Odyssey: A Modern Sequel and the novels. Wilson compares Kazantzakis and André Gide as writers who remained flexible and eclectic in philosophy even at the cost of a certain confusion in their works.

264. _____. "Nikos Kazantzakis." Mediterranean Review 1, no. 1 (Fall 1970): 33-47.

In this article, Wilson reviews the literary career of Kazantzakis and examines many of his works: The Rock Garden, Toda Raba, Report to Greco, The Odyssey: A Modern Sequel, Zorba the Greek, The Last Temptation of Christ, etc. Wilson also compares Kazantzakis with his contemporaries: Joyce, Dostoevsky, Camus, etc.

265. Ξύδης, Θεοδώρος. (Xydis , Theodoros) "Η Μετάφραση της Ιλιάδας και της Οδύσσειας." (The Translation of Iliad and Odyssey) Νέα Εστία (Nea Estia) 102, no. 1211 (Christmas 1977): 89-96.

Xydis discusses in the essay the style and characteristics of The Iliad and The Odyssey translated by Kazantzakis and Kakridis. He compares their translations with those of Polilas, Ephtaliotis, and Sideris. Xydis believes that Kazantzakis approaches Homer as a poet and prose-writer, and Kakridis gives a new analysis of the two works. This combination secures the success of the translation. Some background information about the translation and publication of these two works is also introduced.

266. Ζετσεφ, Μαριν (Zetsef , Marin) "Οι Πνευματικές Περιπλανήσεις του Νίκου Καζαντζάκη στη Σύγχρονη Εποχή Μας." (The Spiritual Wanderings of Nikos Kazantzakis in Our Modern Time) Νέα Εστία

(Nea Estia) 90, no. 1067 (Christmas 1971): 99-109.

This article has a general discussion on Kazantzakis' life, his literary career and his major works: The Odyssey: A Modern Sequel, The Greek Passion, Toda Raba and Zorba the Greek. The author explores the influence that Kazantzakis received from different philosophies and ideologies, as well as their expression in his works.

267. Ζωγράφου, Λιλή. (Zografou , Lili) "Θυμάρι για τον Καζαντζάκη." (A Thyme for Kazantzakis) Καινούρια Εποχή (Kainouria Epochi) (Autumn 1957): 213-215.

This item is not available for de visu examination.

2. Monographic Chapters

268. Bien, Peter. "The Demoticism of Kazantzakis." In Modern Greek Writers, 145-169. eds. Edmund Keeley and Peter Bien. Princeton, N.J.: Princeton University Press, 1972.

In this article, Bien discusses chronologically the development of Kazantzakis' unique language in his writing. According to Bien, the involvement of Kazantzakis in demotic both hindered and fostered Kazantzakis' development as an artist. Kazantzakis' involvement in demoticism is divided roughly into three periods: 1. In the years 1910-1920, Kazantzakis' demoticism existed in a suitable context, but his crusade took more of a political and pedagogical character than a literary one; 2. In the years 1920-1940, Kazantzakis continued his demoticism--indeed, the language was often his sole link with a Greece that he otherwise disdained. This disdain was augmented because various of his projects on behalf of demotic were frustrated entirely or partially and because the texts that he did manage to publish in an "uncorrected" language were subjected to abuse. Kazantzakis' demoticism--though not manifesting itself in literature and not in pedagogical reform or in politics--had not yet found a proper literary context. 3. In the years of 1940-1957, years in which Kazantzakis renewed his love of Greece, he finally provided a better literary context for his crusading demoticism. This was in the late novel, which attempt to deal with everyday Greek life in a language congruent with the new subject-matter he had found (146-147).

269. _____. "Nikos Kazantzakis." In The Politics of Twentieth-Century Novelists, 137-159. ed. George A. Panichas. New York: Hawthorn,

1971.

Kazantzakis believed that the art could serve "contemporary political reality...by helping the spirit--man's imaginative conceptions--to stay out ahead, like a bag of fodder in front of a horse. Thus he inspires reality to catch up, and even more: He helps determine the direction which reality will take, for the cry or fictional model will hopefully function as a riverbed into which material will flow when ready" (156). This article is a short but detailed account of Kazantzakis' political allegiances and how they affected his writings, with emphasis on the early period, ca. 1906-1925.

270. _____. "Nikos Kazantzakis." In Three Generations of Greek Writers, 53-92. Athens: Efstathiadis Group, 1983.

While reviewing Kazantzakis literary career and his works, Bien focuses on the development of Kazantzakis' philosophical ideas and world view. He discusses the different elements that influenced Kazantzakis in his life. In addition, the author explores Kazantzakis' chief interest, his artistic personality, etc.

271. Demetrius, James. "Nikos Kazantzakis in Spain." Chap. in Studies in Honor of M. J. Benardete, 215-225. eds. Izaak A. Langnas and Barton Sholod. New York: Las Americas Publishing Co., 1965.

Kazantzakis traveled worldwide during his lifetime and visited Spain in 1926, 1932-33, 1936, and again in 1950. This article examines the influence of Cervantes, El Greco, and Unamuno on Kazantzakis' novels and The Odyssey: A Modern Sequel. Cervantes and his Don Quixote interested Kazantzakis more than any other writer in Spain. Kazantzakis believed that the very soul of Spain was composed of "the holy martyr Don Quixote and his mystic wife, Saint Teresa" (222). In addition, Kazantzakis admired Cervantes for very personal reasons. There seems to be a parallel of facts between them. In terms of Miguel de Unamuno, although Kazantzakis was personally fond of him, "he did not consider him to be a great philosopher" (224).

272. Dillistone, F. W. "The Shepherd is Smitten." Chap. in The Novelist and the Passion Story, 69-91. St. James's Place, London: Collins, 1960.

In this chapter, Dillistone examines very closely the characters, the stories of The Greek Passion and the philosophical ideas that Kazantzakis wanted to express. According to him, "the highest value of this story is to be found in the vivid picture it gives of the Greek view of life, and in particular of the virtue and influence of the Passion of Christ within the organic wholeness in which life consists" (90).

273. Dunne, John S. The Way of All Earth: Experiments in Truth and Religion, 5, 140-141, 151. New York: Macmillan, 1972.

This book has a British version published in 1973, the title is The Way of All Earth: An Encounter with Eastern Religions. In this book, Dunne uses Malraux, Machiavelli, Kazantzakis and other diverse ingredients to arrive at a modern restatement of Hwa Yen Buddhism. For Kazantzakis, "his struggle...is to transmute matter into spirit in his own way, the way of a poet, to transmute the truth of his life into poetry. He finds in this a solution to the problem of death" (141). On page 151, the author mentions briefly Kazantzakis' relationship with Buddhism.

274. Durant, Will and Ariel Durant. "Nikos Kazantzakis." Chap. in Interpretations of Life: A Survey of Contemporary Literature, 269-298. New York: Simon and Schuster, 1970.

Will and Ariel Durant write their personal reactions to Kazantzakis and his major themes. This item is not available for de visu examination.

275. Friar, Kimon. "Nikos Kazantzakis." Chap. in Modern Greek Poetry, 31-39. New York: Simon and Schuster, 1973.

This is an introduction to Nikos Kazantzakis and his The Odyssey: A Modern Sequel. According to Friar, "Kazantzakis' major attempt to embody his vision of life was in daring to write a sequel to Homer's Odyssey, and at a time when all scholars were agreed that it was no longer possible to compose a long narrative poem based on traditional myth" (32). Central themes in The Odyssey: A Modern Sequel are: "What is freedom? What--not who, but what--is God? The essence of God is the attempt to find freedom, salvation. Our duty is to aid Him in this attempt, and to save ourselves from our final hope" (36). Friar also discusses the influence on this work from Bergson and Nietzsche.

276. Friedman, Maurice. "The Modern Vitalist: Bergson and Kazantzakis." Chap. in To Deny Our Nothingness: Contemporary Images of Man, 63-79. New York: Delarcorte Press, 1967.

In this chapter, Friedman discusses the development and the feature of Bergson's *élan vital* and compares it with the vitalism of Kazantzakis' Zorba the Greek. He examines the characteristics of Zorba and their relationship with vitalism. Friedman claims that "the many-sided Zorba is a Modern Vitalist hero, if ever there was one" (72).

277. Green, Peter. "Odysseus Translated." Chap. in Essays in Antiquity, 44-51. New York: World Publishing Co., 1960.

In this essay, Green first compares Kazantzakis with Joyce and points out how much they had in common. "Both were intellectuals trying to struggle out beyond the tangling reins of logic; both, too, were profoundly religious men by upbringing and instinct who were, nevertheless, in deliberate revolt, the one against Orthodoxy, the other against Catholicism. Both ended by cocking a kind of cosmic snook at the God in whom they were unwilling to believe, but could not wholly dismiss" (48). In addition, Green praises the English translation for its language and its fifteen-syllable style.

278. Hoffman, Frederick J. "The Friends of God: Dostoevsky and Kazantzakis." In The Imagination's New Beginning: Theology and Modern Literature, 49-72. University of Notre Dame Ward-Phillips Lectures in English Language and Literature, 1. Notre Dame, Indiana: University of Notre Dame Press, 1967.

In this article, Hoffman discusses Dostoevsky's The Idiot and Kazantzakis' The Last Temptation of Christ. According to Hoffman, "in modern literature there are two principal kinds of emphasis in the treatment of the Christ figure: the 'idea of Christ,' or Christ as a type of hero who may be envied and even emulated; and the 'historical Jesus,' whose exemplar Passion may be used to illustrate a special modern disposition" (69-70). "Kazantzakis' novel belongs to the second group, but it has a special niche in literary history... The special role Kazantzakis sees for Christ accentuates his human, existential position, which grows slowly, first into an awareness of mission, then to an acceptance of it" (70).

279. Κορδάτος, Γιάννης. (Kordatos, Giannis) "Σικελιανός–Καζαντζάκης–Βάρναλης." (Sikelianos-Kazantzakis-Varnalis) Chap. in Ιστορία της Νεοελληνικής Λογοτεχνίας: Από το 1453 ως το 1961 (History

of Modern Greek Literature: From 1453 to 1961), 549-585. Athens: Epikairotita, 1983.

This chapter is dedicated to three modern Greek writers: Kazantzakis, Sikelianos, and Varnalis. Kordatos gives brief biographic information about Kazantzakis and his major works: Christ, The Last Temptation of Christ, Freedom or Death, etc. In the conclusion, Kordatos claims that "Kazantzakis was an idealist and mystic. He did not try to hide this fact but proclaimed it. Actually, his ideas and theories have absolutely nothing to do with the scientific socialism of Marx and Engels" (573-574). In terms of Kazantzakis' position in modern Greek literature, Kordatos believes that "although Kazantzakis did not enter the Academy of Athens because of the prejudice against him, his position is much more important than those in the Academy" (574).

280. Pappageotes, George C. "A Literary Giant: Nikos Kazantzakis." Chap. in The Story of Modern Greek Literature, 247-257. New York: Athens Press, 1972.

This chapter of Pappageotes' book is a review of Kazantzakis' life and works. Pappageotes reveals chronologically Kazantzakis' life and his major works. He also discusses Kazantzakis' world view and the influence that he received from different philosophies. Pappageotes believes that Kazantzakis is an important writer of the twentieth century.

281. Phipps, William E. In Was Jesus Married? 10-11. New York: Harper & Row, 1970.

Phipps treats Kazantzakis' The Last Temptation of Christ as one approach to sexuality in the Christian tradition. "In (Kazantzakis') imaginative reconstruction some features are added to the traditional characterization...With a realism drawn from the peasant habits of Mediterranean folk culture that Kazantzakis knew so well, Jesus is depicted in anguish. His sexual instinct is at fisticuffs with his godly impulse." "Kazantzakis assumes that the Incarnate One combated the carnal, and he succeeds in depicting this better than most writers. However he imposes a polarity between the impure flesh and the pure spirit that is non-Hebraic. Kazantzakis betrays that the traditional Greek moral dichotomy between body and soul is still a basic part of his moral outlook" (10-11).

282. Politis, Linos. "N. Kazantzakis." Chap. in A History of Modern Greek Literature, 220-229. Oxford: Oxford University Press, 1973.

This is a short but very fair appraisal of Kazantzakis' career. Politis admits that it is not easy to describe or evaluate the work of Kazantzakis, so

varied and of such bulk. Furthermore, "in the flux of modern Greek literature it is hard to classify his work, whether poetry or prose. He was an unquiet spirit, athirst for every sort of knowledge, and he not only traveled a great deal, but also lived for long periods abroad, and almost deliberately cut himself adrift from the actualities of modern Greek life" (221). In this chapter, Politis reviews Kazantzakis' life and his major works including novels, travel books, translations and of course The Odyssey: A Modern Sequel.

283. Stanford, W. B. "The Re-integrated Hero." Chap. in The Ulysses Theme: A Study in the Adaptability of a Traditional Hero, 211-240. 2nd ed. Ann Arbor, Michigan: The University of Michigan Press, 1968.

This is a brief but extremely perceptive treatment of The Odyssey: A Modern Sequel, placing it in a tradition which begins with Homer and also embraces Joyce. "Kazantzakis' The Odyssey: A Modern Sequel and the Ulysses of Joyce have been brought together in this chapter primarily because they present the most elaborate portraits of Ulysses in the whole post-Homeric tradition." Stanford compares both works and points out that although there are some salient similarities, the two works differ considerably in hypothesis, scope, and pattern. In the conclusion, Stanford states that "Kazantzakis has found many new ways of understanding Ulysses in terms of modern thought. He has devised many new and significant adventures for him. He has presented a fully integrated portrait of the hero... He has combined many scattered elements in the ancient and modern tradition. But the earnestness with which he urges his Cretan view of life must not make us accept his Odysseys as an entirely new conception of the hero. On the contrary this neo-Greek hero is something much more like a 'synthesis' of the whole post-Homeric myth" (239).

284. Will, Frederic. "Kazantzakis' Odyssey." In Hereditas: Seven Essays on the Modern Experience of the Classical, 55-73. ed. Frederic Will. Austin, TX: University of Texas Press, 1964.

In this essay, Will examines very closely Kazantzakis' The Odyssey: A Modern Sequel as an example of using the classical text in modern literature. Will argues that the major difference between Kazantzakis' and Homer's works is that the character of Kazantzakis' Odysseus is "vertical" while Homer's Odysseus is "horizontal." "The 'vertical' character is one whose movement as mind and spirit, though not necessarily as moral being, is 'upward'. He changes. The change here involves the preservation, at each new stage of the character's growth, of all the preceding stages. The 'horizontal' character, by contrast, not only remains

the same, but he does not grow more complex with the development of his plot" (71-72).

285. Ziolkowski, Theodore. Fictional Transfigurations of Jesus, 16-17, 124-140, 270-298. Princeton, N.J.: Princeton University Press, 1972.

In his book, Ziolkowski discusses several times Kazantzakis and his works. He discusses the development of Kazantzakis' interest in Jesus focusing on his The Greek Passion and The Last Temptation of Christ. Ziolkowski compares the works of Hauptmann and Kazantzakis, and points out that "although there are some distinctive differences they share many common features that, apart from the parallels already noted from time to time, set them off from the Christian socialist transfigurations. In both works the motivating impulse has shifted from social criticism to psychological understanding" (138).

3. Monographs

286. Αλεξίου, Έλλη. (Alexiou , Elli) Για να Γίνει Μεγάλος. (To Become Great) Athens: Dorikos, 1966. 407 p.

Elli Alexiou is the sister of Kazantzakis' first wife Galatea. This is a biographical work of Kazantzakis with more than one hundred chapters. The author examines closely Kazantzakis's life and his works. There is a great deal of first-hand information in the book. Many photos of Kazantzakis during different periods of times are also included.

287. Anapliotes, John. The Real Zorbas and Nikos Kazantzakis. Translated by Lewis A. Richards. Amsterdam: Adolf M. Hakkert, 1978. 163.p.

In this book, Anapliotes, an uncritical admirer of Kazantzakis, examines the real-life events and people behind the novel. The author describes the friendship between George Zorbas, the historical Zorbas, and Kazantzakis and how these two, along with the poet Angelos Sikelianos and Galatea, Kazantzakis' first wife, passed their days at Pastroba of Mani in 1917 when Kazantzakis and a number of other Greek intellectuals organized a lignite mining enterprise that ended in failure. Anapliotes shows how Zorbas' personality, prodigal, instinctual, highly curious and dynamic, haunted Kazantzakis' very antithetical personality. There are many anecdotes about Zorbas, Kazantzakis, Sikelianos, and the mining venture. At the end of the Greek version, there are ten leaves of photos of

real Zorbas and the mining venture.

288. Bien, Peter. Kazantzakis and the Linguistic Revolution in Greek Literature. Princeton, N. J.: Princeton University Press, 1972. 291 p.

In his fifty-one-year literary career, Kazantzakis was always an advocate of demoticism. In this book, Bien tries "to give a sense of Kazantzakis' zealous involvement with demotic over the entire length of his active professional life, and to provide the necessary background so that we may comprehend why demoticism arose and what forms it took" (3-4). The work has two parts with seven chapters. Part one traces the history and the consequences of Greek diglossia, leading to the demoticist revolution started by Psicharis. In part two, Bien examines Kazantzakis' role in this revolution, and attempts to show its effects on his imaginative writings. Bien believes that the most representative work of Kazantzakis' linguistic approach is The Odyssey: A Modern Sequel. In this work, Kazantzakis finally "succeeded in wedding language to material in an aesthetically justifiable way and thus in producing the most genuine works of his career" (261).

289. _____. Kazantzakis: Politics of the Spirit. Princeton, N. J.: Princeton University Press, 1989. , 2 vols.

With a biographical approach, Bien offers a very exhaustive and comprehensive portrait of Kazantzakis. This work combines biographical documentation, critical insight and detailed knowledge of the political and cultural background of modern Greece. In the first part of this two-volume work, Bien examines Kazantzakis' career from 1906 when he published his first work Serpent and Lily until 1938, the year when The Odyssey: A Modern Sequel went to press. The eight chapters in this volume are: Why Kazantzakis is not a political writer; Philosophical studies in Paris; Development of Kazantzakis's (meta-) communism; The Iraklion incident and the Odyssey's first draft; Russia; Toda-Raba and the waning of Kazantzakis's communism; Aesthetic freedom; and Odyssey. The second volume of the work will be published in 1991.

290. _____. Nikos Kazantzakis: Novelist. New York: Aristide D. Caratzas, Publisher, 1989. , 115 p.

This book is a general introduction to Kazantzakis and his major works. In the beginning of the book, Bien explores Kazantzakis' reputation and world view claiming that the best part of Kazantzakis' works are his novels. Followed by the introduction, Bien examines separately Zorba the Greek, The Greek Passion, Freedom or Death, The Last Temptation of

Christ, and Saint Francis. In the appendixes, Bien discusses Kazantzakis' use of language and the treatment of women in his works.

291. Kazantzakis, Helen. Nikos Kazantzakis: A Biography Based on his Letters. Translated by Amy Mims. New York: Simon and Schuster, 1968. 589 p.

Helen describes in this book the odyssey of Kazantzakis, interweaving into her text many hundreds of Kazantzakis' unpublished letters, from his school days to the last notes he wrote on his deathbed covering 1924 to 1957. Between these letters, there are many explanatory material about people and places. Also included are some photos of Kazantzakis and others.

292. Lea, James F. Kazantzakis: The Politics of Salvation. Tuscaloosa, Alabama: The University of Alabama Press, 1979. 207 p.

This book was originally a doctoral dissertation. Lea emphasizes the "Cretan Glance" defining it as "an ontological attitude toward the cosmos that is a synthesis of the varied, antinomial influences of Kazantzakis' experiential odyssey and the spring from which his political philosophy flows" (26). Lea sees this attitude particularly expressed in The Saviors of God, Report to Greco, and Zorba the Greek. Kazantzakis' salvationist perspective involved individualism as against community, nihilism and the human condition, atheism and spiritual values, classical as against modern views of the nature of man, and determinism as against autonomy. Lea relates these concerns to Kazantzakis' observations about the mechanization of society, his search for the true value and meaning of life, and his critique of the ills of the transitional age, which formed a humanistic and compassionate vision that was to constitute Kazantzakis' "Cretan Glance".

In the introduction, Lea claims that the general philosophy is the the subject matter of this book. He takes the following approach to explore it: "1. a brief examination of Kazantzakis in the context of his age and culture, with particular attention to the influence of the dominant ideas current in his lifetime, and of his basic existential vantage-point, the 'Cretan Glance;' 2. a general explication of the evolution of Kazantzakis' social and political thought, including an analysis of the interrelation of his desire for both social activism and literary accomplishment and his view of means and ends; 3. an exploration of Kazantzakis' approach to history, his assessment of the current human predicament, as he saw it, and his theory of the relation of art to politics in history; 4. an inquiry into the empirical import of his prescription for improving the human condition, which includes his

"new decalogue" and his "tragic optimism" and is based on classical Greek and Judaeo-Christian insights; 5. an evaluation of the validity and meaningfulness of his views for our time, with special emphasis on his concept of freedom and his view of the importance of hope and despair to political philosophy" (ix). The five basic chapters of the book: "Nikos Kazantzakis;" "Words: Weapons in the Battle;" "Poetry, Prophecy, Political Philosophy;" "Order from Chaos;" and "A Politics of Freedom and Hope" are well fortified by extensive notes and a substantial bibliography. They do give the reader a rather full picture of Kazantzakis as an intellectual and thinker.

293. McDonough B. T. Nietzsche and Kazantzakis. Washington D. C.: University Press of America, 1978. 91 p.

This book has three chapters; in these chapters the author compares Kazantzakis' Zorba the Greek with three works by Nietzsche: The Birth of Tragedy, On the Genealogy of Morals, and Thus Spake Zarathustra. The reason for the author to choose these works of Nietzsche is that they are "representative of Nietzsche's philosophy and that they have more internal structure than his other writings" (2). The reason to choose Zorba the Greek is that it is more revealing of Nietzsche's thinking than other Kazantzakis' writings. According to McDonough, Zorba the Greek is "a poetic rendering of Nietzsche's philosophical interpretations of human existence. This book of Kazantzakis complements the spirit of Nietzsche's task, the results of his interpretation, and the thought he sketches as possible for man. Although the mood and style of Kazantzakis is somewhat different from Nietzsche's aphoristic writing, theirs is the same spirit" (1).

294. Πουλιόπουλος, Νίκος Δ. (Pouliopoulos, Nikos D.) Νίκος Καζαντζάκης και τα Παγκόσμια Ιδεολογικά Ρεύματα: Η Κοσμοθεωρία του, η Πολιτική του Ιδεολογία και Δράση (Nikos Kazantzakis and the Global Ideological Trends: His World-View, Political Ideology and Action). Athens: n. p. 1972. 2 vols.

In the first volume of the work, Pouliopoulos uses Kazantzakis as pretext to trace the cultural history of Greece, Egypt, India and Europe from Minoan times until the end of the nineteenth century, relevant writings by Kazantzakis being used wherever possible. Pouliopoulos discusses the different philosophical and religious elements that influenced Kazantzakis, and he insists that Kazantzakis was not basically a metaphysical but rather a "political animal," and stresses the importance of

Venizelos and "Goudi" in Kazantzakis' early development. The volume two has two parts. In the first part, the author gives great insight into the historical background of Europe especially in England, France, and Germany at the second part of the last century and the beginning of this century. In the second part of volume two, Pouliopoulos examines Kazantzakis' political involvement in this century.

295. Prevelakis, Pandelis. Nikos Kazantzakis and His Odyssey: A Study of the Poet and the Poem. Translated by Philip Sherrard. New York: Simon and Schuster, 1961. 192 p.

This study discusses chronologically Kazantzakis' entire career but concentrates on The Odyssey: A Modern Sequel, interpreting Odysseus and his crew as desperados. The book has three parts: 1. The Poet. 2. The Poem. 3. The Poet and the Poem. There is an epilogue at the end. In the first part, Prevelakis reveals the life and philosophy of Kazantzakis. His The Saviors of God: Spiritual Exercises is discussed here as the basis of the introduction of his philosophical and religious ideas. The second part of the book is dedicated to Kazantzakis' The Odyssey: A Modern Sequel. In this section, Prevelakis analyzes in great depth this masterpiece. The last part of the book concentrates on Kazantzakis' activities after the completion of the first draft of The Odyssey: A Modern Sequel in 1927. This section covers 1927 to 1936. During this period, The Odyssey: A Modern Sequel went through seven drafts. Prevelakis reveals some details about these drafts and the ideas behind them. The epilogue covers the rest years of Kazantzakis' life until 1957.

296. Σταματίου, Γεώργιος Π. (Stamatiou, Georgios P.) Καζαντζάκης: Ενας Αξεδίψαστος της Ελευθερίας (Kazantzakis: A Man with Insatiable Journeying for Freedom). Athens: Ekdosis A. Karavia, 1974. 143 p.

This book is a brief examination of Kazantzakis' life. Stamatiou argues that Kazantzakis in theory and usually in practice freed himself from various allegiances, fears, and hopes. The book is divided into three parts: 1) The Origins, which examines Kazantzakis' birth place, Crete, his family life, his ancestors, etc.; 2) The Search, which explores Kazantzakis' idea of freedom and his efforts searching after it; 3) The Realization. Stamatiou discusses here thirteen aspects that Kazantzakis seems to have been freed from, including art, family, Greece, communism, Christianity, etc. In the book, there are many citations for each category being discussed.

4. Dissertations and Theses

297. Anthonakes, Michael A. "Christ, Freedom and Kazantzakis." Ph. D. diss., New York University, 1965.

In this dissertation, Anthonakes tries to interprets the Christ figure by Nikos Kazantzakis and to compare the critical reaction to his view in Greece, France, England, and the United States. The author examines the different interpretations in Kazantzakis' Christos, The Last Temptation of Christ and The Greek Passion claiming that Kazantzakis' interpretation of the Christ figure affirms his view that the artist has every right to recreate the Christian myth according to his own interest (DAI 1331).

A complete author abstract is available in vol. 28/06-A p. 1331 of Dissertation Abstracts International.

298. Arghyrou, Christodoulos. "Nikos Kazantzakis and Education." Ph. D. diss., The Ohio State University, 1971.

This study examines the thinking of Nikos Kazantzakis with special reference to implications for education. It "develops a conceptual framework based on a synthesis of certain concepts from Kazantzakis' and the investigator's belief system and delineates the implications of the framework for educational theory and practice." "It is suggested that the school take the initiative in educating people to become free. The teacher is the protagonist in the struggle toward freedom. The school is the place where matter is turned into spirit" (DAI 6281).

A complete author abstract is available in vol. 32/11-A p. 6281 of Dissertation Abstracts International.

299. Baudler, Lothar Ernst. "Four Concepts of Community: The Aesthetic Treatment of the Problem of Freedom and Social Commitment in Works of Nietzsche, Mann, Hesse, and Kazantzakis." Ph. D. diss., University of Colorado at Boulder, 1977.

This is a research study of certain humanistic values expressed in a number of works by Nietzsche, Mann, Hesse, and Kazantzakis. "The study concentrates upon a revaluation of values, the apparent necessity of which was heralded by Nietzsche's historic declaration implied the shift from a

theocentric outlook to an anthropocentic view. All four, Nietzsche, Mann, Hesse, and Kazantzakis, attempted to promulgate a humanistic ethos in place of the expiring Judeo-Christian value structure. The first two chose the artistic community meant to guide mankind in the absence of the Christian ethos. The latter two once again chose the church for such, but a church with unorthodox views" (DAI 4190).

A complete author abstract is available in vol. 38/07-A p. 4190 of Dissertation Abstracts International.

300. Beukas, Anthony Steven. "Structure and Meaning in the Plays of Kazantzakis." Ph. D. diss., New York University, 1974.

"This study attempts to describe the structure of theatrical elements in the plays of Kazantzakis. It deals primarily with the three major plays of Kazantzakis, Christopher Columbus, Melissa, and Kouros, and provides new translations of two plays from the beginning the the end of his career, Odysseus and Capodhistrias" (DAI 7436).

A complete author abstract is available in vol. 35/11-A p. 7436 of Dissertation Abstracts International.

301. Coroneou, Marianthi. "Suffering as Part of the Human Condition in the Fiction of Graham Greene, Albert Camus, and Nikos Kazantzakis." Ph. D. diss., University of Kentucky, 1967.

"An exposition of the human condition, as it occurs in the prose works of Nikos Kazantzakis, Albert Camus, or Graham Greene, cannot be complete without including a study of suffering. What the three authors share in common is a similar pattern of analysis... The three authors reach similar conclusions after their respective analyses. Man's life should be an uprising progression from puzzles to solutions, from exiles to kingdoms, from absurdity to cosmic clarity, from an analytic to a synthetic stage... The human condition as the three writers see it is not gloomy. Their optimism concerning man's fate is based on the fact that the sufferer is victorious by dint of his resistance. Greene, Camus, and Kazantzakis value that element much higher than the actual outcome of the agon. Kazantzakis' fighters and sinners are admired for their stamina in the fight" (DAI 3454).

A complete author abstract is available in vol. 30/08-A p. 3454 of Dissertation Abstracts International.

302. Elefant-Dietz, Anny Catherine. "The Minotaur in Twentieth Century Literature." Ph. D. diss., New York University, 1981.

"The aim of this dissertation is the study of the meanings and

functions of the Minotaur and its various patterns and representations in selected works of twentieth century literature. The analysis of the myth of the Minotaur and its central figure is undertaken from a comparative point of view and is based upon Jung' analytical psychology wherever possible and feasible. Kazantzakis' Kouros is examined closely in the dissertation as an example of assimilated alter-ego" (DAI 1534).

A complete author abstract is available in vol. 43/05-A p. 1534 of Dissertation Abstracts International.

303. Fitting, John Jeffrey. "The Taoist Individuation of Nikos Kazantzakis." Ph. D. diss., California Institute of Asian Studies, 1976.

"The nature of this dissertation is to investigate the dynamic and enigmatic personality structure of Nikos Kazantzakis. It focuses upon the basic psychological constituents of his character from a Jungian perspective. In doing so, it examines Kazantzakis' pattern of psychic development with regard to the process of individuation. Moreover, a Taoist format is also utilized to aid the study of his creative unfoldment... The study shows how, in the life of Nikos Kazantzakis, an Oriental apprehension of man in nature was united with an Occidental mode of holistic growth... The research involved conversations with Kazantzakis' wife, a detailed examination of his letters, an exegesis of his recorded dreams, anxieties, and expectations, and a careful reading of his major written works" (DAI 319).

A complete author abstract is available in vol. 38/01-A p. 319 of Dissertation Abstracts International.

304. Galanopoulos, Christos D. "Nihilism in the Thought of Nikos Kazantzakis." Masters thesis, Southern Connecticut State University, 1987.

"Friedrich Nietzsche who dealt with nihilism extensively in his philosophical effort to overcome its spectre. His effort remained incomplete. Yet his philosophy served as the basis of an intellectual effort to cope with the problem... Nikos Kazantzakis undertook the Nietzschean goal of transcending the nihilistic impasse. Ultimately he did not produce a solution to the problem but brought nihilism a step further toward the light of understanding" (Masters Abstracts 381).

A complete author abstract is available in vol. 26/04 p. 381 of Masters Abstracts.

305. Harris, Joseph Leo. "Creative Cretan: A Critical Study of Nikos Kazantzakis and His Art." Ph. D. diss., The Florida State University, 1967.

"This examination of Kazantzakis' ideas and art has been dominated by three complementary concerns. First, Kazantzakis' work has been examined in the light of his exploration of the problems of contemporary man. Second, his novels have been viewed in terms of their literary excellence. The primary focus of this literary examination has been upon the relationship of structure and ideas. With respect to structure and ideas, a number of crucial questions have been asked. What were Kazantzakis' intentions? What obstacles and pitfalls stood in the way of the achievement of those intentions? And to what extent did Kazantzakis achieve or fail to achieve his goals? Third, both Kazantzakis' ideas and the literary aspects of his work have been considered in the light of his tendency to employ creative tension" (DAI 2684).

A complete author abstract is available in vol. 28/07-A p. 2684 of Dissertation Abstracts International.

306. King, Thomas Lockwood. "Kazantzakis' Prometheus Trilogy: The Ideas and Their Dramatic Rendering." Ph. D. diss., Indiana University, 1970.

"Though Nikos Kazantzakis is relatively well-known as a novelist and epic poet, he is generally unknown as the author of a number of plays, among which is his Prometheus Trilogy. The trilogy can best be approached by seeing it in relation to the more familiar dramatic versions of the Prometheus story by Aeschylus and Shelley" (DAI 6209). This study discusses the similarities and differences between Kazantzakis' trilogy and the works of Aeschylus and Shelley. The relationship of Kazantzakis' trilogy with his The Saviors of God: Spiritual Exercises is also examined.

A complete author abstract is available in vol. 31/11-A p. 6209 of Dissertation Abstracts International.

307. Kleinman, Neil Jay. "The Shape of Ideas and the Form of Art." Ph. D. diss., The University of Connecticut, 1965.

"This study attempts to show that the modern artistic forms, particularly those of character, language and action, have developed organically with the modern perception of the universe" (DAI 6697). Kleinman discusses the art and philosophy in different historical periods since Descartes The works of Kazantzakis are also discussed.

A complete author abstract is available in vol. 26/11-A p. 6697-8 of Dissertation Abstracts International.

308. Lambrakopoulos, Evanthia Elias. "Sailing Through the Deathless Waters of Silence: A Study of Sea and Land Imagery in Nikos Kazantzakis' The Odyssey: A Modern Sequel." Masters Thesis, The American University,

1977.

"This thesis explores sea and land imagery in Nikos Kazantzakis' The Odyssey: A Modern Sequel in terms of thematic and structural implications. It further related the patterns that emerge to sea and land image patterns within Kazantzakis' tradition and within the work of selected Greek, French, and American poets of the contemporary period, and identifies similarities and differences in these patterns" (Masters Abstracts 159).

A complete author abstract is available in vol. 15/03 p. 159 of Masters Abstracts.

309. Lea, James Franklin. "The Politics of Salvation: An Introduction to the Political Philosophy of Nikos Kazantzakis." Ph. D. diss., The Louisiana State University and Agricultural and Mechanical College, 1973.

Lea demonstrates in this study that "Kazantzakis is an important but neglected figure in twentieth century political thought. This neglect stems partially from Kazantzakis' place, as a Greek whose personal and intellectual origins are outside the main channel of Anglo-American/European political thought. Another reason is the emphasis on his literature as art rather than as depicting a provocative and creative political philosophy. When Kazantzakis' politics are evaluated in the contemporary framework one sees a shining alternative to ideology and the basis for a politics of freedom and hope beyond illusory scientific faith and destructive nihilistic despair" (DAI 6070).

A complete author abstract is available in vol.34/09-A p. 6070 of Dissertation Abstracts International.

310. McDonough, Brian Thomas. "Nietzsche and Kazantzakis: The Play of Thinking." Master Thesis, Duquesne University, 1976.

"This thesis presents a comparative study of Friedrich Nietzsche's The Birth of Tragedy, On the Genealogy of Morals, and Thus Spoke Zarathustra and Nikos Kazantzakis' Zorba the Greek. Its purpose is to exhibit the philosophical unity which Nietzsche and Kazantzakis have with each other" (Masters Abstracts 163). The thesis has three chapters and a short appendix.

A complete author abstract is available in vol. 15/03 p.163 of Masters Abstracts.

311. Poulakidas, Andreas K. "The Novels of Kazantzakis and Their Existential Sources." Ph. D. diss., Indiana University, 1967.

"In this study, Poulakidas discussed three authors who influenced greatly Kazantzakis' intellectualism: Bergson, Nietzsche, and Dostoevsky. From Nietzsche, Kazantzakis borrowed many ideas such as the concept of the overman, the will to power, the terms Dionysian and Apollonian, and the laughter and dance motifs... Bergson's philosophical tenets such as those dealing with time, creative evolution, and the comic have also colored the content of Kazantzakis' novels... In Dostoevsky's understanding of human nature, Kazantzakis finds a comrade who like him has been disillusioned by all socialistic systems... In general, Kazantzakis' existentialism is a synthesis of Nietzsche's atheism and Dostoevsky's humanism, but this combination leads to a kind of spiritualism that has extremely strong ties with Bergson's mysticism and vitalism" (DAI 2260).

A complete author abstract is available in vol. 28/06-A p. 2260 of Dissertation Abstracts International.

312. Salvidio, Frank Anthony , Jr. "Dante, Milton and Kazantzakis: Poets of Salvation." Ph. D. diss., The University of Connecticut, 1972.

"This paper evaluates the primordial myth of loss, search, and redemption in the works of Dante, Milton and Nikos Kazantzakis, the principal Catholic, Protestant and post-Christian epic poets, particularly as they are intended to reveal the human condition as a journey which the reader experiences through the poem, and at the end of which he knows the 'truth,' as each poet conceives it." "While part one and two deal with the Protestant and Catholic approaches represented by Milton and Dante, part three compares these two poets with Kazantzakis. Kazantzakis' saints are the saviors of God--those great spiritual warriors who seize Life with both hands because there is nothing else, except Death, and who do not fear Death" (DAI 2903).

A complete author abstract is available in vol. 33/06-A p. 2903-2904 of Dissertation Abstracts International.

313. Schwartz, Susan Lynn. "Orpheus Remembered: Images of Death in Life." Ph. D. diss., Syracuse University, 1982.

"This is a study of the mythologem of Orpheus as it appeared in Ancient Greece and as it has appeared in the modern imagination. The approach may be described as imaginative, in that the stories of Orpheus are presented in such a way as to remember this magical poet through the arts and from a poetic perspective... The dissertation has five chapters and a epilogue dealing with different authors... In Chapter Two, reference is made to the characterization of Orpheus in Kazantzakis' The Odyssey: A

Modern Sequel and to Narcissus, who has much in common with the underworld experience of Orpheus" (DAI 3021).

A complete author abstract is available in vol. 43/09-A p. 3021 of Dissertation Abstracts International.

314. Stack, Patricia. "Kenneth Burke's Dramatistic Pentad Used as an Analytic Tool for Determining Dimensions of Meaning for the Oral Interpretation of Selected Prose Works of Nikos Kazantzakis." Ph. D. diss., New York University, 1975.

"This is a descriptive study in the area of oral interpretation, concerned primarily with the use of Kenneth Burke's dramatistic pentad as an analytic tool in determining dimensions of meaning for the oral interpretation of selected prose works of Nikos Kazantzakis. The pentad consists of five terms--scene, act, agent, agency, and purpose." Stack uses Burke's pentad to analyze prose to determine the meaning in preparation for oral interpretation. "Selected excerpts representing different types of prose from the works of Nikos Kazantzakis are used as the vehicle for this analysis. The pentadic analysis of each oral excerpt is followed by its specific application to oral interpretation" (DAI 7735-7736).

A complete author abstract is available in vol. 36/12-A p. 7735-7736 of Dissertation Abstracts International.

315. Wessman, Robert Leo. "Beyond the Abyss: The Concept of God in the Writings of Nikos Kazantzakis and Its Application of Preaching." Ph. D. diss., School of Theology at Claremont, 1978.

In this study, the author claims that "Nikos Kazantzakis was a sojourner seeking God in a strange land. The totality of his literary works is the story of one man's search for God. Yet even the infrequent sermon references to Kazantzakis fail to focus on this significant aspect which is pertinent to all persons who also struggle in their search" (DAI 1671).

A complete author abstract is available in vol. 39/03-A p. 1671 of Dissertation Abstracts International.

316. Zack, George J. "The Music Dramas of Manolis Kalomiris." Ph. D. diss., The Florida State University, 1971.

Manolis Kalomiris (1883-1962) was one of the most celebrated composers of modern Greece. His catalog of over 200 works contains compositions in almost every genre, establishing him as one of the most inventive composers of his county. "The five music dramas comprise a representative body of works offering unique insight into the composer's

development. Two of them are based on the tragedies by Nikos Kazantzakis: O Protomastoras (1915, with revisions in 1929 and 1940) and Konstantinos Paleologos" (1961) (DAI 781). Zack discusses these dramas, especially Kalomiris' composition through the use of leitmotif.

A complete author abstract is available in vol.33/02-A p.780-781 of Dissertation Abstracts International.

5. Bibliographical Aids

317. Bien, Peter. "Nikos Kazantzakis: A Checklist of Primary and Secondary Works Supplementing the Katsimbalis Bibliography." Μαντατοφόρος (Mantatoforos) 5 (November 1974): 7-53.

This is the most comprehensive checklist of works of Kazantzakis and works relating to him. Although most of the titles listed are in English and Greek, there are also titles in other languages. The bibliography is divided into three sections; bibliographical aids, primary works, and secondary works. Four hundred eighteen titles are included in this bibliography.

318. Falconio, Donald. "Critics of Kazantzakis: Selected Checklist of Writings in English." Journal of Modern Literature 2, no. 2 (1971-1972): 314-326.

This is a short checklist of some titles of criticism about Kazantzakis available in English. The checklist has two sections. "The first lists studies of Kazantzakis' life, thought, and writings, while the second provides references to articles and reviews of individual works" (314). Titles in section two are listed under each work which is reviewed.

319. Friar, Kimon. "Nikos Kazantzakis." Chap.in Modern Greek Poetry, 714-719. New York: Simon and Schuster, 1973.

In this part of the book, Friar gives brief biographical and bibliographical information about Kazantzakis. He first reviews chronologically Kazantzakis' literary career followed by his major works, criticism, etc. In the first part of the text, there is a very detailed description about the cause of Kazantzakis' death which is hard to find in other sources.

320. Κατσίμπαλης, Γ. Κ. (Katsimbalis, G. K.). Βιβλιογραφία Ν. Καζαντζάκη 1906–1948, (Bibliography of N. Kazantzakis 1906-1948) 62. Athens, 1958.

According to Bien, this bibliography lists over seven hundred items by Kazantzakis himself, and another three hundred items by others relating to Kazantzakis. A second volume, planned to include post 1948 publications, was never completed This item is not available for de visu examination.

321. Parker, Sandra A. "Kazantzakis in America; A Bibliography of Translations and Comment." Bulletin of Bibliography 25, no. 7 (Sept.-Dec. 1968): 166-170.

"This bibliography lists translations of the writings of Kazantzakis available from American publishers, reviews of this books, and varied biographical and critical material from 1953 through November, 1965" (166). "The bibliography is divided into two parts. The first is a list of translations of Kazantzakis books published in the United States... The second section consists of writings concerning Kazantzakis" (166).

322. Philippides, Dia M. L. "Kazantzakis, Nikos (1883-1957)." In CENSUS of Modern Greek Literature: Check-list of English-Language Sources Useful in the Study of Modern Greek Literature (1824-1987), 121-135. 248. Occasional Papers of the MGSA, 2. New Haven, Conn.: Modern Greek Studies Association, 1990.

This is the most updated bibliography for titles by and about Kazantzakis in English. It has four sections. Sections one and two list works of Kazantzakis published as books or in journals. Section three lists books and special issues of periodicals about Kazantzakis, and section four lists more than one hundred titles about him including journal articles and monographic chapters.